

# MUSICAL AMERICA

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## WALTER DAMROSCH'S FIVE-DAY FESTIVAL CROWNS N. Y. SEASON

Oratorio Society and United Choral Forces Present Imposing Programs, Assisted by Symphony Society and Eminent Soloists — Bach Choir of Bethlehem Takes Prominent Part in Fête — Edgar Stillman Kelley's Miracle Play, "Pilgrim's Progress", Proves Agreeable — "Elijah" and "Damnation of Faust" Vigorously Presented — Rachmaninoff Lionized on Special Program Devoted to Russian Master — Heifetz and Casals Play Double Concerto

SURELY there would seem no greater futility of donation in coals to Newcastle or owls to Athens than in a music festival to tone-ridden New York. But it is impossible, apparently, to elude fate, even by a jot or tittle. To them that have shall be given! What if the community undergoes an unrespected melodic immersion nearly seven months out of the year! In the twilight of the season, when the peace of relative silence descends upon the much assailed ears of patient townsfolk, there is renewed the summons to hear and applaud. A festival of music, forsooth! As if the ceaselessly resounding interval between September and May were not such a festival! Let not these ruminations be construed as querulousness, however. A five-day round of musical events, festive in spirit and elaborate in constitution, unloosed upon Manhattan in April-tide is superfluous more in appearance than in reality if the size of audiences indicate a popular frame of mind. Between Tuesday evening of last week and Sunday afternoon the New York Oratorio Society, fortified by the People's Choral Union and various affiliated bodies of singers from Brooklyn and the townships of Jersey, gave a variegated festival in the Seventy-first Regiment Armory, with the co-operation of the New York Symphony Orchestra, the Bach Choir of Bethlehem, and many pre-eminent artists, under the leadership of Walter Damrosch. If the last gallery seats were not always occupied the attendance at the various events was, nevertheless, so large and the public so persistently effusive that the notion of superfluity changed to a sense of wonder if the local appetite for music does not actually grow by what it feeds on.

The festival had the advantage of considerable, though not injudicious, heralding. Obviously its purpose could hardly have been the same as motivated those sponsored a generation back by Leopold Damrosch, Theodore Thomas, and Patrick Sarsfield Gilmore, when organized musical entertainment was haphazard and intermittent. Or, as those of Cincinnati and Worcester, outgrowths of the same condition. It had no such specialized purpose, on the other hand, as the yearly ceremonies peculiar to Bethlehem, Pa., Norfolk, Conn., and Pittsfield, Mass. Inasmuch as the doings of the huge chorus colored the greater part of



MME. HELEN STANLEY

Photo by Apeda

The Versatile Operatic Artist, Who Has Firmly Established Herself Among American Prime Donne. (See Page 4)

it, it is a comforting conjecture that its main incentive lay in furthering the lag-gard fortunes of choral singing in a city notoriously neglectful of them. A prefatory note in the program spoke of it as "a powerful factor in spreading interest in music more widely in the community. . . . The music waves cannot fail to sweep over both chorus and audience and react again on them. This is intensified as the festival continues and these music waves will radiate out beyond the armory building and their influence will be felt long after the festival itself has come to an end."

### The Opening "Elijah"

The series opened Tuesday evening with Mendelssohn's "Elijah." The choral forces numbered approximately fifteen hundred. The soloists were Frieda Hempel, Merle Alcock, Rachel Morton Harris, Edward Johnson and Louis Gra-

veure. The singers and orchestra were disposed on a great platform on the Thirty-fourth Street side of the Armory. An effective sounding board in the shape of a vast canopy overhung them. An insufficient number of ushers and an excess of shrill program vendors resulted in some confusion among the arriving audience the opening night, but there was no disturbance. Acoustically on this occasion the armory proved surprisingly satisfactory—much more so than at the ensuing concerts of the series—except for solo voices, which seemed often weak and diffused. The pallor and meagerness of instrumental tone grew naturally enough out of the numerical disproportion of orchestra and chorus as well as the elevated position of the hundreds of singers whose voices poured like a flood over the band.

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## NEW SINGERS, NEW OPERAS FORECAST FOR NEXT SEASON

Two More Americans, Alice Miriam and Sue Harvard, Reported Engaged for the Metropolitan—Farrar May Sing "Louise"—"Roi d'Ys" Another Possibility — Battistini Among Great Names Bandied — "Tristan" and "Lohengrin" to Be Given in English

THE old lady who sweeps out the opera houses of the world every Spring has bobbed up at the Metropolitan wearing her usual apron and dust cap, and broom in hand. She also has been busy around the habitats, real or imaginary, of the Chicago Opera Association. Messrs. Gatti-Casazza, William J. Guard, Max Pam, Herbert M. Johnson, et al., are hearing much of her. But about all they will say is that she is better at raising dust than she is at cleaning house.

Anyhow, meet Dame Rumor. She started out, several weeks ago, by asserting that Titta Ruffo and Mme. Tetrazzini would be members of the Metropolitan company next year. Denied. Now she says Tetrazzini will be with the Chicago company. Not denied by anybody except Tetrazzini, and not recently by her. Early in the season she said she would devote herself to concerts and abjure opera because she could wear the same gown for numerous concerts, but had to don a new costume every night for opera.

Two more Americans, Alice Miriam and Sue Harvard—count 'em—are now reported as engaged for the Metropolitan next year. Ask Monsieur Billiguard, and he will tell you that Signor Gatti-Casazza is a good man to hold his own counsel. Miss Miriam, who has sung in opera abroad, is said to shine with stellar luminosity in "Louise." But, quoth Dame Rumor, there is already at the Metropolitan a singer by the name of Geraldine Farrar who is busy putting "Louise" into her repertoire for the purpose of singing it next season at the Metropolitan. This, of itself, however, should not prevent appearances by Miss Miriam in the rôle. More than one patron of opera in New York has wondered why singers were not rotated in rôles as they are abroad, rather than identifying certain parts with certain singers. Miss Miriam, who studied in France and Italy, is said to make a specialty of *genre* parts—whatever that is.

Miss Harvard has achieved prominence on the concert stage. She is a soprano of pleasing personality, and the fact that she came to New York from Pittsburgh is not regarded as any bar to success in opera.

It is understood that in addition to "Parsifal," the Metropolitan will extend its Wagnerian repertory to two additional works, "Tristan and Isolde" and "Lohengrin." Both operas will be given in English, presumably in a new translation. Sembach and Leonhard are to be members of the Wagnerian division of the Metropolitan, it is said, and it is likely that Braun will be re-engaged.

Cora Chase, American coloratura soprano, now in Italy, is another Metropolitan possibility, as already stated in these columns. The engagement of Claire

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## NEW SINGERS, NEW OPERAS FORECAST FOR NEXT SEASON

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Dux, lyric soprano, has also been forecast.

Slezak is also considering an American operatic proffer.

The old lady in the dust cap stopped long enough the other day to tell somebody that Frieda Hempel would be a member of the Chicago company next year. Miss Hempel hasn't said so. Neither has the Chicago management. The grandmotherly gossip said, also, that Lucien Muratore would return to the Western organization, but she has been saying it ever since he went back to France, and Muratore himself said it not long ago, if a cable despatch from France spoke sooth.

Herbert M. Johnson, business controller of the Chicago company, has said that Galli-Curci and Rosa Raisa are under contract for next year, and that he fully expects to have Mary Garden, Titta Ruffo and other stars of this year's organization. It is taken for granted that virtually every important member of the Metropolitan company will return. The Metropolitan's one new conductor of this season, Albert Wolff, will come back, and will be entrusted with the presentation of whatever new French operas are undertaken. That Gino Marinuzzi will be with the Chicago company again already has been announced.

In addition to "Louise," rumor has it that Mr. Wolff may be called upon to

preside over the first American hearing of Lalo's "Le Roi d'Ys," a work much praised by Americans who have heard it abroad. The Chicago company is committed to produce Marinuzzi's "Jacquerie" and the Prokofieff "Love for Three Oranges."

### Much Gossip About Battistini

Among the great names being bandied about is that of Battistini, long known as "La Gloria d'Italia." The famous baritone may or may not come to America for a concert tour and he may or may not sing in opera. If anyone knows more about it, the details are being kept silent and secret.

Dame Rumor finds it difficult to tell the same story twice with regard to where the Chicago company's next New York season will be housed. In the house of the enemy, the Metropolitan, the idea that the Chicago company will erect a new auditorium of its own, connected with offices and studios—like the Metropolitan—to be leased to other amusement enterprises save for the weeks when the Chicago company is in New York, is scouted, though it is one of the yarns being bandied about. The report that the Manhattan Opera House will be used persists, although Mr. Johnson, who is at present in Europe, has said flat-footedly that plans are being made on the basis of returning to the Lexington next season.

When Mr. Guard was asked about some of the reports pertaining to next season at the Metropolitan, he waxed loquacious and said that maybe something would come to light about three weeks hence. As for the Chicago company, he seemed to be reminded of what Noah or Rameses first said about "Go West, young man, go West."

## Offer Two Fellowships in Rome as Oscar Hammerstein Memorial

AFTER a lengthy consideration of the most fitting memorial to the late Oscar Hammerstein, his widow, Mrs. Emma Swift Hammerstein, this week decided upon two musical fellowships in the American Academy in Rome.

"Many suggestions have been made to me," said Mrs. Hammerstein to a representative of MUSICAL AMERICA, "such as monuments, fountains, an elaborate tomb and such like, but none of them pleased me. Mr. Hammerstein did so much that was practical for music in America, especially for opera, that I have, from the time that the question of a memorial came into my mind, been anxious that it should take some practical form. But it was not until the American Academy in Rome was brought to my notice by Major Felix Lamond, that I found the project which I thought was absolutely fitting.

"Different persons have suggested the endowment of scholarships in various

schools of music in this country, but that idea did not entirely suit me. It is not that I wish to decry the excellency of musical instruction in this country, but the fact remains that there is a prestige gained by study abroad which no institution in this country can give.

"Every one knows of the American Academy in Rome, an institution for fostering creative genius of talented Americans. If I can see my late husband's name inscribed upon the tablet there as a founder, then I shall feel that the most fitting memorial to him has been made.

"To do this will require \$100,000. Subscriptions are coming in daily and at the monster memorial concert which will take place at the Hippodrome on May 2, I hope that the fund may be completed. Details with regard to the choice of candidates, have not yet been decided upon, but it is my fondest wish that by one of the holders of the Oscar Hammerstein Fellowship, the great American opera may be written."

ment prior to his death of a \$25,000 gift to the Musical Art Society of New York. Mr. Delano was president of the Musical Art Society, whose activities he considerably enlarged during the time he held office. Mr. Delano was seventy-seven years of age at his death, and had long been known as influential in banking circles of New York and Philadelphia.

### Olga Steeb Wins Sensational Triumph in Los Angeles

(By Telegraph to MUSICAL AMERICA)

LOS ANGELES, CAL., April 7.—Olga Steeb, the pianist, achieved a sensational success at the Trinity Auditorium here on April 6. She was recalled fifteen times. The program included, beside the first performance of Mana-Zucca's new "Nectar Dance," Fannie Dillon's "Evening," a Chopin group, and numbers by Paganini and Liszt. Miss Steeb is already booked solidly until next July.

W. F. G.

### Katherine Wright Becomes Music Critic on New York "Tribune"

Grenville Vernon, formerly assistant music critic of the New York Tribune, has left his post to take a position in London. Katherine Wright, who has been writing music reviews on the Tribune, is his successor as assistant to Henry E. Krehbiel.

## Why Your Paper Is Late

The widespread strikes of railway employees, occurring on many of the lines east of Chicago, threaten to disrupt the transportation of the United States mails, and consequent delays will be entailed in the delivery of this week's issue of "Musical America" to its subscribers.

## SYRACUSE FORMS BODY TO MAINTAIN OPERA COMPANY

Association Organized to Present Local and Visiting Artists in Operatic Productions—Combined Music, Auditorium and Convention Hall Is Aim of New Movement—Frijsh in Recital—

SYRACUSE, N. Y., April 8.—An organization has just been formed for the promotion and encouragement of opera in this city with local talent and visiting artists. At the first meeting it was decided to name this society the Opera Association, Syracuse Plan. It is being promoted by R. R. Edwards, a local business man, formerly of the theatrical profession and interested in opera. Many prominent musicians are co-operating.

Mrs. Frederick Honsinger, president of the Morning Musicals for three years, has been elected president of the Opera Association; Mrs. Carlton A. Chase, vice-president; Clara Drew, second vice-president; Norma Allewelt, secretary; Melville Clark, treasurer.

It has been planned to have four divisions in this organization: Production, Laura VanKuren, director; study, Miss A. Kathleen King, director; social, Mrs. Hamilton S. White, director; business, Mr. R. R. Edwards, director. Three members have been named on the board of directors, Mrs. Florence Emerson Rich, Miss Belle Brewster and Bruce King.

The following articles incorporated in the constitution define clearly the purposes:

The association is formed "for the purpose of studying grand opera, for producing all forms of opera, to bring opera organizations to Syracuse, to raise the standard of opera appreciation in the community, and to promote sociability among its members.

"A further purpose is to create co-operation of all interests in the community to the end of the erection of a combined auditorium and convention hall in Syracuse.

"The rest of the constitution is drawn along very broad and democratic lines, and the dues are figured to allow all classes to co-operate. There will be no closed list and all music lovers are urged to join."

The Morning Musicals, Inc., completed its thirtieth season Wednesday, with a recital given by Mme. Povla Frijsh, soprano, and Frank Bibb, accompanist; followed by a luncheon in the Onondaga ball room, attended by 300 members. Mme. Frijsh revealed an interpretative art rarely heard. The audience was deeply appreciative and Mr. Bibb's accompaniments were finely sympathetic. They were guests at the luncheon.

An interesting feature of the program given after the luncheon were the remarks made by Mrs. Hamilton S. White, one of the charter members, telling of the early efforts of the club. Twenty of the original fifty members were present. Mrs. Frederick Honsinger, president, introduced the speakers. Mrs. E. S. Jenney, honorary president, who was president for many years, paid tribute to the present board of directors for the splendid work accomplished.

Pierre V. R. Key, of New York, was the principal speaker. He told of women's part in the development of music, through the various musical organizations. He suggested the building of an auditorium in commemoration of soldiers and sailors fallen in war; and particularly urged that a committee be formed

to give advice to young students contemplating a musical career. Mrs. Ruth Thayer Burnham, contralto, of this city, sang three negro spirituals. The luncheon and entertainment was in charge of Mrs. Dean Dudley, Mrs. Benjamin Marshall and Laura Van Kuran.

### Hear Macbeth and Levitzki

A recent concert of much interest was heard at the Mizpah Auditorium, when Florence Macbeth, soprano, and Mischa Levitzki, pianist, presented the program, under the local management of the Recital Commission. Both artists were enthusiastically received, Levitzki having applause more prolonged and spontaneous than has been known here in some time.

### Local Composers Presented

The Salon Musicales last afternoon, at the home of Mrs. O. E. Merrill, was unique in that it represented compositions by local composers, all being present to accompany their own songs. These composers were Dr. William Berward, Marjorie Reeve, Dr. Adolf Frey, Harry S. Kerriett and Charles Huerter.

The singers were Belle Vickery, Harry Sanford, Russell White, Marjorie Almy and George Millert. The previous program was given at the house of Chancellor and Mrs. James Roscoe Day by Laura Van Kuran, soprano; Alfred Goodwin, pianist, of Syracuse University; Mrs. L. Leslie Kiveaid, accompanist.

Mabel Beddoe, contralto, appeared recently at the Mizpah Auditorium, in one of the concerts of the Community Series which the Recital Commission arranged this season. Her fine voice was heard to good advantage in her first group of Italian and French songs. L. V. K.

## DIPPEL HEADS OPERA PROJECT IN CHICAGO

Four Week Season Will Be  
Inaugurated in May  
At Auditorium

(By Telegraph to MUSICAL AMERICA)

CHICAGO, April 12.—Andreas Dippel, well known in America for his operatic activities, both with the Metropolitan and Chicago Companies, announces that a four weeks' season of popular entertainment, beginning May 23 and comprising moving pictures, musical comedy, operetta, grand opera, and symphonic music will be given at the Auditorium Theater. Prices will range from 25c. to \$1 and a number of prominent artists have already been engaged.

Mr. Dippel has been in Chicago for five months perfecting his arrangements, and has interested John C. Schaeffer, who was one of the projectors of the Chicago Opera Association. Mr. Schaeffer will be the chairman of the board of trustees. A subscription fund of \$50,000 has been started, and a large enough sum has been already subscribed to warrant the engagement of the auditorium and the publishing of the plans of the enterprise.

Max Epstein and W. M. Simpson are two of the other trustees of the fund. Three performances per day are arranged for, beginning at 2 p. m. and lasting until 11:30 p. m. M. R.

### RAVEL DODGES HONOR

French Composer Again Refuses to  
Accept the Legion of Honor

(Special Cable Despatch to THE SUN AND NEW YORK HERALD. Copyright, 1920, by THE SUN AND NEW YORK HERALD.)

PARIS, April 10.—Twice proposed for France's most coveted distinction, the Legion of Honor, Maurice Ravel, Paris composer, has twice refused to accept it.

Basing his action on a desire to escape public attention, which, possibly, would prevent his musical soul from responding to inspiration, M. Ravel has sought refuge in his country villa, where he obstinately refuses to see interviewers.

The first offer of the Legion of Honor was made to him before the war; the second was published last week in the French official Journal, which has been compelled to print the news that the Government has withdrawn the honor at the request of the idealistic composer.

### Sevcik Engaged to Teach at Utica Conservatory

Otakar Sevcik, the famous violin pedagogue, has been engaged as teacher by the Utica, N. Y., Conservatory. The renown Bohemian violinist, teacher of Kubelik, Kocian and other celebrities, last week closed negotiations by cable with the Utica institution. He is expected to arrive in America about the latter part of December.

## JOHNSON STILL HEAD OF CHICAGO OPERA

Manager and Longone to  
Leave for Europe to En-  
gage New Artists

CHICAGO, April 5.—Now that the operatic season of the Chicago Opera Association has ended, speculation as to the successor to Cleofonte Campanini is rife, and though a meeting of the board of directors was to have taken place last week, the absence of several members of the board necessitated a postponement of the meeting.

However, it is understood that Herbert M. Johnson is to remain at the head of the organization and that he will leave shortly for Europe to make arrangements and engagements for next season, and that Paul Longone, musical director and personal manager of Titta Ruffo, will accompany Mr. Johnson on this trip to assist in the selection of artists for next year.

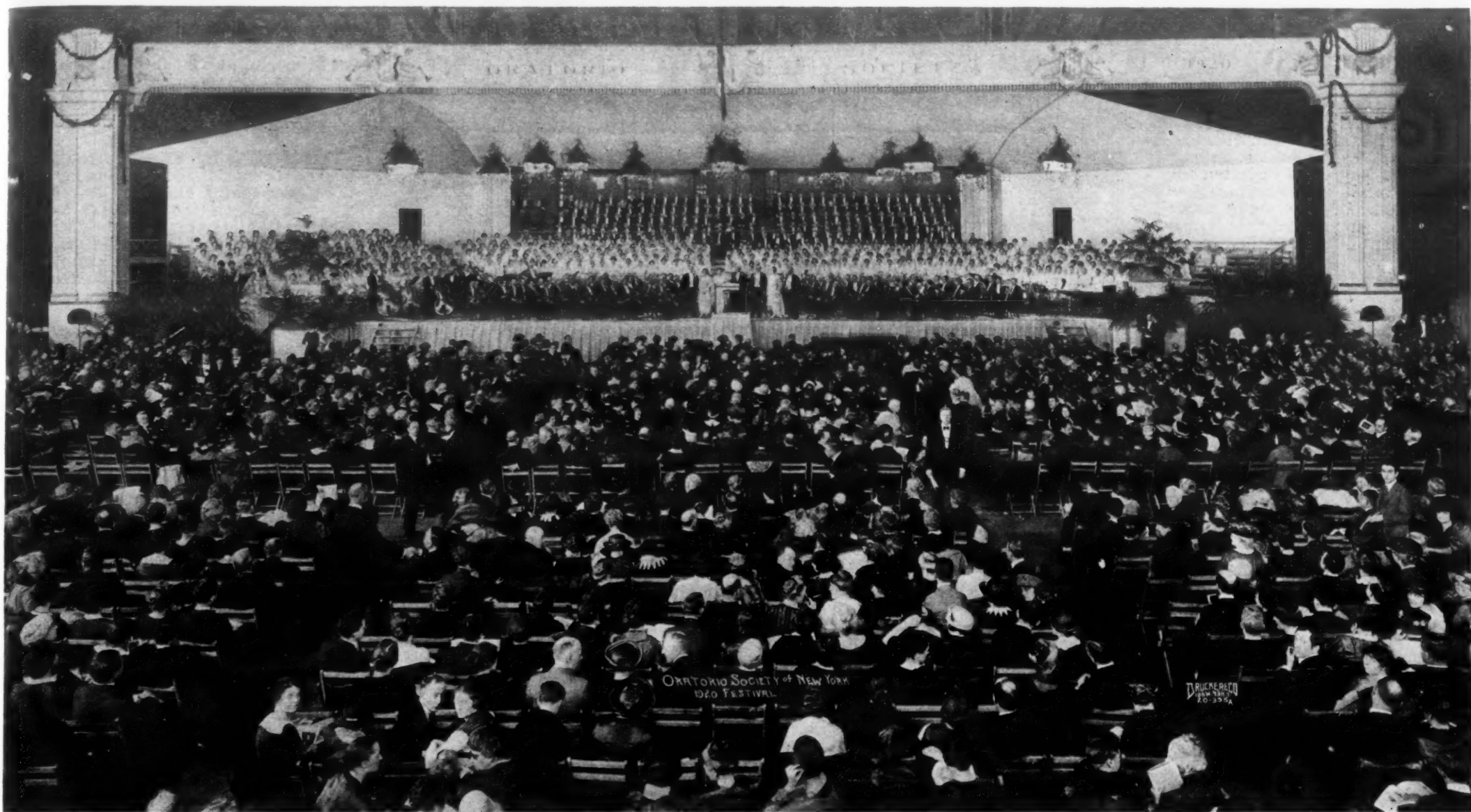
It is also said that but few American singers in addition to those now on the roster, will be added. M. R.

### Banker Leaves \$25,000 to the Musical Art Society

Probate of the will of Eugene Delano, New York banker, who died on April 2 last, showed that he had completed pay-



# Scene at Opening of New York's Great Music Festival



A Small Section of the Audience in the Seventy-first Regiment Armory on the Opening Night of the Festival

## WALTER DAMROSCH'S FIVE-DAY FESTIVAL CROWNS N. Y. SEASON

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On the preparation of the oratorio Mr. Damrosch had manifestly lavished much care. The performance—especially in its choral aspects—was thrilling in its massive sonority and dramatic vigor rather than artistically finished and delicately shaded. Very loud and very soft seemed the only dynamic alternatives. The relative advantages of such large scale presentations of oratorio compared with interpretations by bodies of more average size and in more intimate concert surroundings must always remain open to dispute. It is self-evident, however, that an ensemble composed of diverse and extraneous elements after the manner of this one can scarcely boast the homogeneity and sensitiveness of one mellowed by years of united endeavor. At the same time the quality of the singing with respect to rhythmic precision, pitch and unity of attack and release was remarkably high, and while the men's voices did not equal the women's in volume or beauty, the effect of a commendable balance was maintained and there was achieved a well concentrated and vital quality of tone. Obviously the choristers had been imbued with a fine enthusiasm for Mendelssohn's superb ensembles.

In several cases the listeners found themselves carried away by the sheer weight of tone and puissant dramatic momentum. The opening, "Hear Us, Lord," the magnificent "Hear and Answer," the rain and fire choruses must be accounted among the most thrilling accomplishments of the sort heard in years. There was reason to regret that Mr. Damrosch so liberally curtailed the second part of the oratorio that the narrative of the prophet's ascent to heaven, the "He that shall endure to the end," the lovely quartet, "Ho! Come Everyone That Thirsteth," "For the Lord from the North" and the aria "The Mountains Shall Depart" were sacrificed in place of certain recitatives. However, Mr. Damrosch's forces reached a lofty attitude of eloquence in the "Behold the Lord Was Not in the Tempest"—music as stunningly dramatic as some of the finest pages of Wagner and a withering re-

joinder to those who still persist in the silly disparagement of Mendelssohn.

### The Oratorio Soloists

Frieda Hempel, Merle Alcock and Louis Graveure bore their solo honors thick upon them. Miss Hempel sang better in the first part than in the second, but delivered the episode of the *Widow* with exquisite limpidity of voice and fervent expression. Her "Hear Ye, Israel" was less satisfactory. Still she demonstrated an unsuspected skill in oratorio and her enunciation was faultless. A lovelier contralto voice—more entrancing in timbre, more perfect in emission,

Like a Fire"? But "It Is Enough" he made profoundly moving, though the spaces of the Armory devoured certain refinements more suited to a hall of normal size. Portions of the rôle lie low for him, notwithstanding which his singing was always of great beauty. Edward Johnson sang with earnestness, vigor and a good sense of oratorio requirements, but without a true legato. Rachel Morton Harris contributed her small share satisfactorily. The audience was enthusiastic and lavished its applause on soloists and chorus with great liberality.

### The Rachmaninoff Evening

The second concert of the festival, on Wednesday night, was decidedly less satisfactory than the first, despite the tumultuous demonstrations of the audience. The evening was given up to the glorification of Sergei Rachmaninoff, who is honored in this country as if he were seven prophets rolled into one, and who occupied this particular program as composer, accompanist and piano soloist. He would have conducted, as well, if neuritis had not partly crippled one of his arms and made inadvisable any exertion beyond that of playing a concerto.

It is a peculiar, but also an inescapable truth, that the only three composers who can monopolize programs with something like impunity are Beethoven, Wagner and Chopin. An entire concert dedicated to music of the temperamental and nationalistic idiosyncrasies of Mr. Rachmaninoff is bound infallibly to pall. The texture is always rich even when the matter is slight. There is purple and dull gold without end. Nevertheless, the essential sameness of idiom and permeating sense of melancholy grow wearisome. So it was last week, despite the excellence of some of the music and the tumult raised by audience, choristers and orchestra over the composer.

The program comprised the cantata "Springtime," the familiar symphonic poem "The Isle of the Dead," the songs, "As Fair Is She," "The Lord Is Risen" and "Floods of Spring," an "Air" for twenty violins, a new *a capella* chorus, "Laud Ye the Name of the Lord" and the C Minor Piano Concerto. Sophie Braslau, who sang the songs to the composer's accompaniment, had to add "The Songs of Grusia" as an encore and the unaccompanied chorus was repeated. After the concerto the composer-pianist was acclaimed with shouts and cheers as well as a fanfare from the orchestra.

There was much less reason for satisfaction with the armory acoustics than the preceding night. The complexities of

modern music—particularly in regard to orchestral subdivisions and similar intricacies—do not carry in such a place as do the simpler, broader strokes of such a work as Mendelssohn's oratorio. They are jumbled, dispersed, dissipated. There was a great lack in the orchestra's playing of homogeneity and effective blending. Such compositions as "The Isle of the Dead" and the concerto seemed blurred, unfocused and indeterminate in their melodic outlines. Much of Mr. Rachmaninoff's piano playing sounded smudged.

The cantata "Springtime" for chorus and baritone solo was performed for the first time in New York at a concert of Kurt Schindler's Schola Cantorum on March 7, 1916. At that time this writer described it as "sounding the dramatic note. It sings of the saving effect on spring on one intent upon murder because of conjugal infidelity. Beautifully written, it fails of effect through its melodic weakness." The comment may be allowed to stand, though it is rumored that the work has been partially revised. But it is entirely ill-suited to so vast a place and it passed almost unnoticed. In the absence of George Baklanoff, Royal Dadmun sang the baritone solo. The chorus, much smaller than the previous evening, disposed competently of its ungrateful task. "Springtime" was sung in a fluent and beautiful English version by Cecil Cowdray, the most felicitous and poetic of the translators produced by the war.

Miss Braslau, though not in her best voice, sang in Russian with profound grasp and emotional effect, the four songs above mentioned. The best feature of the evening, and in an acoustical sense the most satisfying was the new chorus, a beautiful and uplifting, though essentially simple piece of writing, conceived in the spirit of Russian liturgical music. It was splendidly sung, both at first and upon its repetition. The familiar piano concerto has so often been heard to so much better advantage that discussion of Mr. Rachmaninoff's performance of it may in this case be given over.

H. F. P.

### Kelley's "Pilgrim's Progress"

The third concert, on Friday evening of last week, was devoted to the first presentation in this city of Edgar Stillman-Kelley's oratorio—or "musical miracle play," to speak by the card—"The Pilgrim's Progress." The work is, of course, a treatment of John Bunyan's deathless allegory. Miss Elizabeth Hodg-

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### C. M. Schwab Brings 350 Bach Singers by Auto to Music Festival

The 350 members of the Bethlehem Bach Choir were brought to New York in a procession of automobiles chartered by Charles M. Schwab when it seemed possible that the railroad strike might keep the singers from arriving in time to take their part in Saturday's concert at the Music Festival. The big party was transported across the State of New Jersey and landed at the Seventy-first Regiment Armory only ten minutes late for the matinee, in which its members sang.

In the evening the entire choir attended a performance at the Hippodrome as Mrs. Schwab's guests and joined in the singing of American airs flashed on the screen as part of the show.

more even in scale, more free from forced and ugly chest tones—and a singer, more touching and polished art than Merle Alcock's does not exist in America (or probably anywhere else) at present. Those who heard her sing "O, Rest in the Lord" last week will not readily lose the recollection. Louis Graveure's *Elijah* is not unfamiliar here. It was found worthy of admiration some years ago for qualities again apparent in it. If not rugged or dominating in power—hence not fully expressive of all that Mendelssohn intended in his portraiture of the mighty Tishbite—it is distinguished by a vein of fine emotional understanding and, in the taunts addressed to Baal's priests, by a subtle and telling quality of irony. Mr. Graveure's voice is not of the weight or heroic caliber for the exultant sweep of "Is Not His Word



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kinson prepared the text, adhering as closely as was feasible to the words of the English moralist. "Pilgrim's Progress" had its initial production at the Cincinnati Festival in 1918 and was received favorably. Persons in New York aware and appreciative of Mr. Stillman-Kelley's seriousness of purpose and breadth of musical endowment will eagerly desire to hear more of this work before assuming a stand of judicial finality with respect to its worth. They will want to hear it in a place more congenial to tonal effects than this armory, sung with more smoothness and finesse and without the omission of an entire part. For, in order to bring the concert within a two-hour limit, Mr. Damrosch sacrificed the "Delectable Mountains" section of the score. Twelfth-hour changes in the solo ranks were also necessary. Miss Sundelius resigned her part to Mabel Garrison a few days before the concert. Then Miss Garrison fell sick and a desperate hunt for substitute yielded Vera Curtis, who learned the music in less than a day and then sang it as if she had known it for a year. For the rôle of the *Shepherd* a boy soprano, Master Edvel, was employed at the composer's request in place of Miss Sundelius. The chorus was augmented by a great number of children, whose singing was to a great extent raw and crude. And the voices of most of the soloists failed to carry well. Clearly the oratorio was not presented under the most fortunate auspices. The variety of handicaps did not prevent recognition of certain substantial merits. "Pilgrim's Progress" does not at all times reach the level of its composer's finest flights—this level is high, indeed—but at its best it is very good and engagingly free from all taint of insincerity or pretence.

The work is in three parts, narrating the adventures of *Christian* on his pilgrimage from the City of Destruction to the New Jerusalem. Successive episodes comprise the celestial exhortations to the departing pilgrim, his adventures in the Valley of Humiliation, the escape from the Slough of Despond, the combat with Apollyon, the temptations of Vanity Fair, the Delectable Mountains, the River Crossing and the advent into the Celestial City. Among these the best writing is found in the opening pages, *Christian's* "Now I know that my Redeemer liveth," the *Shepherd's* song, the kaleidoscopic and frolicsome bustle of Vanity Fair and the final apotheosis; the weakest, in the scene with Apollyon and the fiends and parts of the Valley of Humiliation—pages both dull and far beneath the dramatic impositions of these sections.

### The Score

Mr. Stillman-Kelley, like Bach in his "Passions" has his "Evangelist" or "Narrator." But he is here called the "Dreamer" and impersonates Bunyan, commenting upon and reviewing the incidents as they transpire. For the choruses the composer writes with almost unflagging skill and often with real dramatic understanding and the necessary differentiation between celestial, earthly and fiendish expressions. Profound or essentially original the score never is. Nor has the composer contrived to express the high spiritual implications of the allegory. But it has both melodic fluency and continuity, pointedly avoids any modernistic mannerism alien to Mr. Kelley's thought and temperament, and in workmanship and instrumentation discloses the seasoned musicianship and ripe knowledge of the composer. The music of Mr. *Money-love*, for example, is scored with fanciful charm and the instrumental suggestion of ringing coins is accomplished as cleverly as in Verdi's "Falstaff." The finale, re-orchestrated for this performance, with a whole battery of bells and chimes impresses somewhat after the manner of Tchaikovsky's "1812." Pages as light as operetta alternate with others of Wagnerian reminiscence. The Vanity Fair section runs pleasantly and justifiably into the idiom of opera-comique. So does the earlier ensemble of *Christian's* neighbors "O neighbor, why thus in heaviness," quite Sullivan-esque in lilt. There is much charm in the *Shepherd's* simple sixteenth *pastorale*, "He that is down." And one finds much other agreeable, though not great, individual or otherwise memorable music.

It cannot be urged that the chorus dis-

charged its duties with a tonal beauty at all comparable to the energy it expended on the music. The soprano sounded persistently shrill, the tenors and basses unresonant. The supplementary force of boys and girls were vocally rough, untrue to pitch and sometimes deficient in precision. Among the soloists, Miss Curtis and Charles Tittman did by far the best singing. Miss Curtis's voice has never sounded purer, more ringing or clearly beautiful. And her delivery was marked by taste and artistic finish. Julia Claussen's tones could be heard afar in the songs of *Mme. Bubble*, but her vocal condition was less satisfactory than at her recent recital and her intonation not beyond suspicion. Reinald Werrenrath, as *Christian* and *Faithful*, proved artistic and authoritative in delivery and style, but insufficiently resonant of tone. Lambert Murphy forced his voice incautiously, especially in high passages. Frederick Patton and Royal Dadmun assumed lesser parts acceptably and Mr. Tittman's treatment of the *Dreamer* and Mr. *Money-love* was excellent. Master Edvel seemed scared out of his five senses, but sang at least one high tone well.

At the close of the second part the composer was brought to the fore and received a beribboned wreath. The audience was very large and evidently much contented. H. F. P.

### Saturday at the Festival

Saturday was the day of the four B's at the festival. The immortal trinity of that initial occupied the afternoon and Berlioz, who is to some a misprized saint and to others a pestilent bore, had the whole evening to himself. But though Beethoven and Brahms nominally made equal part of the honors the matinee belonged to Bach and to the devoted flock who disseminate his gospel at Bethlehem, Pa. For the second time in the space of a few years, Charles M. Schwab brought the chorus, of which he is the munificent patron, to New York and thereby earned the hearty thanks of the community. With the singing body came this time its famous appendage, the Moravian Trombone Choir, to lend local color to the event by playing chorales in the open before the singing began. Alas, for somebody's lack of foresight! The trombones blew desperately atop one of the lofty turrets of the armory. But indifferent chauffeurs and trolley motormen on the street honked their horns and clanged their bells regardless of the pious tunes of which now and then a faint sound reached the pavements. The crowd which had gathered nearly an hour earlier soon tired of straining its ears and dispersed.

Inside, Dr. Wolle's Bach legions occupied the center of the platform while on the side seats sat banked their sisters and their cousins and their aunts. Conductor and singers received one of the greatest ovations of the week from the largest audience since the festival began. Their offerings were the opening chorus of the cantata "Bide With Us"—one of the features of last year's festival; an accompanied choral from the same work; the *a capella* chorals "Wake, My Heart," "O, Joy to Know," "Glory Now to Thee Be Given" and "World Farewell;" and the "Cum Sancto Spiritu" from the B Minor Mass. There is no resisting the spell of these master singers. They have not their equal in this part of the country—or probably in any other part of it—and decry as one may this or that mannered element of Dr. Wolle's procedure the Bach Choir is an abiding wonder and its singing falls athwart the ear like a benison even in the acoustically vicious armory. Such virtuosity, allied with beauty and fervor, as was set forth in the number from the Mass awakens in the music lover of New York a feeling of helpless envy and the keen pain of the unattainable.

It is useless to cavil at this date over the interpretative idiosyncrasies of Dr. Wolle. They are as much a part of him as his gesticulations. But is the persistent condemnation of his shadings and refinements in the singing of chorales altogether justifiable? There is evidence that Bach did not scorn expressive nuances and details in his music. Nor does the text of these pious canticles expressly forbid anything but a forthright utterance. That congregations are not and were not in Bach's time so finished in their singing as to render with subtlety and finesse the hymns in which they joined does not imply that such things should not be utilized to beautify this music, when it is delivered by a force of specialists. On the other hand, the present writer, who yields to none in admiration of the achievements of Dr. Wolle, never has and does not now endorse the affected and unseemly theatrical device

of humming these chorales, as the Bethlemites did the "World, Farewell" last week.

Bach out of the way, Mr. Damrosch took the stand and gave a rough, ill-balanced performance of Beethoven's Fifth Symphony, for which the acoustics of the place were more culpable than the conductor. Even more unfortunate was the last number of the program, Brahms's Double Concerto upon which Jascha Heifetz and Pablo Casals lavished their superb art in vain. The work, which hardly represents the flood-tide of Brahms's inspiration, is but magnified chamber music. Even Carnegie Hall is too large for it, as experience has shown. In the giant armory it was desperately out of focus and the whole performance, through no fault of those who played it, served but to misrepresent the work.

Before a much smaller gathering in the evening transpired "The Damnation of Faust." Mr. Damrosch's avowed reason for performing Berlioz's generally dull and fruitless dramatic cantata was to commemorate the fortieth anniversary of its first American performance by the Oratorio Society, under his father. In those naïve days, the work commanded abundant interest and discussion. Then it faded from sight until Oscar Hammerstein and Heinrich Conried confronted New Yorkers with Raoul Gounsborg's operatic version of it. This, too, failed to maintain itself in the repertoire. The reason is not far to seek, for while the "Damnation of Faust" contains the best music Berlioz wrote it is essentially sterile, after the manner of all his work. In his time Berlioz suffered from persecution and misunderstanding. To-day he is ill-served by over-praise. His chief value is and remains historic. All who schooled themselves at his fount of orchestral knowledge vastly bettered his example—Liszt, Wagner, Strauss, the Russians. Wagner averred that he learned from the orchestration of Berlioz what not to do. But the futility of Berlioz resides in the lack of vitality, of pregnancy, of sensitiveness and musical beauty in his ideas; in his feebleness and coldness of melodic thought—rambling successions of notes, unmolded by any glowing impulse of inspiration. "Faust" exemplifies all this, despite some arresting pages.

It hardly received a brilliant interpretation Saturday night. The orchestra alternated once more between thinness and din and the Rakoczy March sounded like pandemonium unloosed, though the audience applauded it mightily. The Oratorio Society sang parts of the work

fairly, parts ill. Florence Easton, who filled the rôle of *Marguerite*, made as much as can be made of the colorless music that fell to her share. Orville Harrold as *Faust*, indulged in considerable vocal overstrain but delivered the "Invocation to Nature" broadly and commanded respect for his enunciation. Mr. Rothier did *Mephistopheles* capably enough, but all were happy when he reverted to French in the Serenade. Frederick Patton's *Brander* was acceptable. H. F. P.

### The Farewell Program

"Auld Lang Syne" closed the festival of the Oratorio Society Sunday afternoon, the chorus rising to sing it after the members of the orchestra had carried out the ceremony of the last movement of Haydn's "Farewell Symphony," during which each musician, in turn, blew out the candle at his music rack and filed out, until only the conductor, Walter Damrosch, was left. Mr. Damrosch was presented with a large wreath and made an address of thanks to the big audience for the support afforded the festival.

Mme. Schumann-Heink, who has not been heard in New York in some time, was the soloist in place of Mme. Tetravini, whose name was on the program. A dispute over a rehearsal is said to have been the cause of the substitution. The contralto sang an air from Mozart's "Titus" and a group of miscellaneous songs of a semi-popular character, several of them harking back to army encampment days. She proved that she has lost none of her ability to make her numbers felt, and she was tumultuously received. For the sake of the record, it should be stated that she sang Secchi's "When Two That Love Are Parted," Carpenter's "The Home Road," Paster-nack's "Taps," Ward-Stephens's "Have You Seen Him In France," a Bolero by Arditti, and Liéurance's "Indian Love Song." In the last of these a violin obbligato was played by Nina Fletcher. Katharine Hoffman was the accompanist. An encore, "Danny Boy," was added after the group.

The chorus repeated the Rachmaninoff *a capella* number, "Laud Ye the Name of the Lord," from the Rachmaninoff program of Wednesday night. The orchestra played Wagner's "Rienzi" overture, the "Henry VIII" dances of Saint-Saëns, and two movements from Tchaikovsky's "Pathétique" Symphony, in addition to the final movement of the Haydn symphony already mentioned. O. T.

## Mme. Stanley Has Won High Place in Native Vocal Ranks

HIGH in the ranks of native prime donne who have won an unassailable place in our art world, stands Mme. Helen Stanley, American soprano. Born in Cincinnati, Mme. Stanley went abroad for her education, and won her operatic standing by appearances in the continental opera houses.

On her return to America in 1912 she established herself as a concert artist in recitals in New York, Philadelphia, Boston, Montreal and other cities. New York's first acknowledgment of her work in opera was of the Chicago-Philadelphia Company's visit to this city when she did some admirable singing in the

"Kuhreigen" of Kienzl. Then followed closer acquaintance with her work when, as a member of the Century Opera Company, she appeared in excellent interpretations of *Thaïs*, *Violetta*, *Mali-ella* and others.

After these early appearances, Mme. Stanley appeared with the Chicago Opera Company for two seasons in leading rôles. She has also sung in recital, and with the chief orchestras of America and also jointly with the most notable artists, in all of which she has sustained her established place in our native art world.

As is well known in the musical world Mme. Stanley is the wife of Loudon Charlton, the prominent manager.

### HARROLD, LANGENHAN AND GARDNER IN PROGRAM

Tenor, Soprano and the Violinist Appear  
Together in Carnegie Hall  
Concert

Two brilliantly sung groups by Orville Harrold proved the high lights in a lengthy program presented jointly by the tenor, Mme. Christine Langenhan, soprano, and Samuel Gardner, violinist, at Carnegie Hall on the evening of April 11. Mr. Harrold revealed the profundity of his voice in the *Racconto* from "Bohème," and in a group including Delibes' "Ah Viens dans la Forêt Profonde" and Widor's "Plongeur," and finally, Hageman's "Do Not Go, My Love," and "At the Well," and several encores.

Mme. Langenhan, who it must truthfully be said was greeted with loud hand-

clapping after each number and forced to give a long list of encores, presented the *Suicidio* Aria from "Gioconda," the Lullaby from "The Kiss" of Smetana, Rachmaninoff's "Floods of Spring," Kramer's "Faltering Dusk," Massenet's "Ouvrez les Yeux Bleus," a Tchaikovsky song and Mana-Zucca's "Rachem," Gardner, who also was well received, gave two lists of offerings, presenting them, if not brilliantly, with finely sustained excellence, and with a tone of exceeding loveliness. His numbers, a choice warranted to please, included the Schubert "Ave Maria," Sarasate's "Gypsy Airs," Zimbalist's "Hebrew Song and Dance," Cui's *Orientale* and Wieniawski's "Souvenir de Moscou." He was forced to add a number of encores which he culled from Rimsky-Korsakoff, Drigo-Auer and his own compositions.

Harry Gilbert, for Mr. Harrold, Coenraad Bos for Mme. Langenhan and Joseph Arled for Mr. Gardner, gave uniformly excellent support. F. G.



## IMPETUS GIVEN TO BALTIMORE'S OPERA

John C. Freund's Address  
Stirs New Interest in  
Municipal Project

BALTIMORE, Apr. 8.—John C. Freund, the editor of *MUSICAL AMERICA*, president of the Musical Alliance of the United States, and leader in the national movement for the establishment of a Federal Bureau of Fine Arts, gave the board of directors and others interested in the future of the Baltimore Opera Society some specific help in an address made at a dinner at Hotel Renner last night. Mr. Freund was the guest of honor and was introduced by Edgar G. Miller, president of the society. He received an enthusiastic welcome. In stating his broad impressions of the musical conditions both educational and active in America, Mr. Freund covered the history of the native development in every department of music. These interesting personal observations naturally bordered upon experiences that had a direct bearing upon the projects and plans that are under consideration by the Baltimore Opera Society, an organization which is based upon the ideals of civic musical activity. Mr. Freund gave helpful outline of procedure through which the new opera society, which aims to become a municipal interest, can achieve success and enlarge its influence in the community. Incidentally he paid a high tribute to the work already done by Professor Melamet with his opera school.

In emphasizing the value of the movement Mr. Freund brought out the social side, with its possibilities for the development of talent and its educational and recreational advantages. In summing up, he said:

"No community can be said to be musical that neglects its own talent and has its music made by others, whether they come from foreign shores or from other cities in our own country. Through the project to establish civic opera in Baltimore, this city has a wonderful opportunity to be put on the musical map of the country as never before. One of the immediate results would be to aid in providing adequate opportunities for all of the vast artistic talents which exist in this country, so that these would not of sheer necessity be driven abroad to seek recognition.

"The project should be made a success, financially as well as artistically, for through its establishment here, it will produce immediately similar action in other cities. The eyes of the country are even now watching the movement begun here, and by bringing to fruition your plans, your organization will lead in the march of musical progress and hearten those who are working along similar lines all over the country.

"The issue presented is far greater than is involved as to whether you shall or shall not have municipal opera. If you should make the enterprise a success, and if through your enterprise, you bring out in the next five, or even ten years, only one great singer that hails from Baltimore, you will do more to enhance the renown of your city than you could by adding to your skyscrapers, your material resources, the wealth of your citizens or to your population."

In offering counsel to the officers and the board of directors Mr. Freund said that "the proposition of having civic opera could only be carried through, if, at the very start, even a suspicion of individual and especially commercial interest be eliminated, and that a wholehearted effort on the part of representative citizens and music lovers would be required to gain success. Individual ambitions and certainly jealousies between individuals and organizations must disappear. If, through jealousies or dissensions or conflict of business interests, perhaps the enterprise were to fail, it would affect the local musical growth and moreover darken the possibilities of sustaining the position of those who have always insisted and still insist that our native talent should have opportunity for study and development here without being, of necessity, dependent upon Europe for musical atmosphere."

Mr. Freund stated that while he was convinced that it was not necessary to go to Europe for a musical education of any kind, that until there were more opera houses, most of our best talent

## Florida Clubs Hold Third Convention



WINTER PARK, FLA., April 10.—The recent convention of the Florida Federation of Music Clubs, the third in its history, was also its most successful one. The above photograph was taken after one of the sessions in front of the Rollins Conservatory, under whose auspices the convention was held. In the lower row, seated, reading from left to right, are: Marion Rous, pianist; Mrs. David Allen Campbell, editor; Harold Randolph, director Peabody Conservatory of Baltimore; Mrs. J. H. Hirsch, chairman general publicity, N. F. M. C.; Mrs. George Houston Davis, third vice-president, N. F. M. C.; Nan B. Stephens, president South Atlantic District, N. F. M. C.; Mrs. B. Beacham, pianist; Susan Dyer, director Rollins College Conservatory and president N. F. M. C.; Mme. Helene Steer-Saxby, ex-president N. F. M. C. Lower row, standing: Lotta Greenup, violinist; Lou Nickerson, pianist; Christine Harcourt, organist.

would be forced to go to Europe to get an opportunity to be heard.

That, indeed, was the crying need of the hour—the establishment all over the country of local musical organizations for opera, for concert work, so as to give our own talent an opportunity to be heard and to develop.

This appeal was listened to with close attention and the utmost interest. As Professor Melamet said, "Those present gained a new idea of the splendid possibilities that the plan of civic opera seems to hold."

After the long continued applause had subsided, Ernest B. Miller, president of the society, gratefully acknowledged the help that Mr. Freund's address had been to the members and dwelt upon the larger vision and more concentrated views that had been presented. David S. Melamet, director of the society, made a short address, as did Howard Dobson, Frederick Stieff and Lucien O'denhall. The predominating spirit was one of determination to co-operate and establish the Baltimore Opera Society on a substantial basis, financially as well as artistically.

The society contemplates giving "Aida" at the Lyric at the end of April, with the assistance of Morgan Kingston as guest artist. The rehearsals are well under way and the artistic features will doubtless reflect much credit to the society. The interest taken by the public marks the need of a community movement in opera. And if the new association can be launched towards the realization of its ideals the effort will stamp Baltimore as worthy of example in its musical activity.

### Samuel Gardner to Hold Violin Classes In New York During Summer

Owing to many applications from violinists, Samuel Gardner, the brilliant violinist and composer, will devote his summer vacation to teaching in New York this summer. Mr. Gardner has planned to give individual instruction and also to hold what he terms "virtuoso classes," in which the most advanced of his pupils will play for the others for general criticism in the manner of the master classes conducted by famous teachers abroad for many years. His concert manager, Loudon Charlton, is taking charge of the booking for his summer teaching activity, as well as of his concert work for the coming season.

## RAISA, RIMINI AND BYRD IN HIPPODROME

Chicago Opera Artists, and  
Young Pianist Appear  
Before Vast Throng

Rosa Raisa, of the great voice; Giacomo Rimini, baritone, and Winifred Byrd, pianist, held forth at the Hippodrome on Sunday evening, April 11. This auditorium already rivals the Broadway temple of the Italians for the size, character and voraciousness of its Sunday night worshippers. This particular assemblage was even noisier than usual, especially when Miss Raisa finished a top note or an aria, or a Yiddish air.

The great spaces of the Hippodrome are ideally suited to the massive art and voice of this remarkable singer. She did not strike the intimate note in her three classic offerings, opening with "Deh vieni non tardar" from Mozart's "Nozze di Figaro," but she did reach the climax of her success in her Russian group. Jerky phrasing marred much of her work, for example in Tchaikovsky's "None But the Lonely Heart." The "Volga Boat Song," well proportioned for her titanic voice, was sung with impressive vigor and fervency.

Mr. Rimini came in for a share of the thunderous plaudits with his "Largo al factotum" aria, and he shared in the honors liberally bestowed by the auditors after his duets with Miss Raisa.

Nor was Miss Byrd overlooked by the clamorous outpouring; even her Liszt *piece de resistance*, "St. Francis Walking on the Waves," stirred her hearers to rapture.

F. L. Waller was wholly satisfactory as accompanist. A. H.

### Ethel Hayden and Sittig Trio To Play At Plaza and in Philadelphia

The Sittig Trio gives its concert at the Hotel Plaza, New York, on Friday afternoon, Apr. 23, when it will have the assistance of Ethel Hayden, soprano. The trio offerings will be Beethoven's Trio, Op. 11 and a new "Fête Champêtre" by Paul T. Miersch, which will have its first

performance on this occasion. Margaret Sittig, the violinist, will play the first movement of the Mendelssohn Concerto and compositions by Friedemann, Bach-Kreisler, Spiering and Drigo-Auer, while her brother, Edgar H. Sittig, cellist, will play works by Camille Zeckwer, Rimsky-Korsakoff and Popper. On Apr. 29 the Sittigs play at Witherspoon Hall, Philadelphia.

### PETERSON IN SAN ANTONIO

Metropolitan Soprano Sings With the  
Combined Music Clubs

SAN ANTONIO, TEX., Apr. 8.—May Peterson's appearance before the Tuesday Musical Club and the Chaminade Choral Society recently was one of the finest recitals we have enjoyed here this season. The Metropolitan soprano fulfilled all expectations and won hosts of admirers through her artistic singing and her lovely personality.

Her "Voi che sapete" from Mozart's "Figaro" was delightful, and her other classic items by Caccini and Mozart were likewise most enjoyable. Of modern songs she chose French pieces of Widor and Fourdrain, the Spanish Granados, some Swedish songs and American and English songs of Hageman, Lieurance, Mallinson, Branscombe, Guion and Macfadyen. Four of her songs she had to repeat to satisfy her hearers, and the extras at the end numbered five, among them "From the Land of the Sky-blue Water," "To a Messenger" and other favorites. Augusta Bates was her accompanist.

The chorus sang as a prelude to the recital the "Song of the Cigarette Girls" from the first act of Bizet's "Carmen" and Steinfeldt's "Song of the River," under the direction of Julien Paul Blitz, with Flora Briggs as accompanist.

### Wolff to Compose Score for Play

Albert Wolff, composer of "The Blue Bird" and French opera conductor in the Metropolitan, last week made an agreement with Willis Steell for the sole musical rights of the latter's play, "A Juliet of the People." The composer expects to have the score ready by next September. "A Juliet of the People" was produced in New York with Lena Raffetto as Juliet in the season of 1901-1902.



## Russian Opera Is Gatti's Chief Offering During Week

### "Eugene Onegin"

The third "Eugene Onegin" at the Metropolitan Saturday afternoon was received with every indication of interest and cordiality. To one who has heard the three performances it seemed that the Tchaikovsky opera, received with some doubts at its premiere, was justifying and establishing itself, and that while far from being a sensation like "Boris Godounoff" or "Le Coq d'Or"—its predecessors among Russian works at the Metropolitan—it was demonstrating its right to a place in the repertoire. Certainly, there are other works sung regularly, from year to year, which have less musical merit. In the cast were Mmes. Muzio, Ingram, Perini and Howard, and Messrs. Martinelli, de Luca, Didur, Picco, Bada and d'Angelo. Mr. Bodanzky conducted. O. T.

### "Manon" Again

The beauty of Geraldine Farrar was again the salient delight of the fourth and last performance of Massenet's "Manon," given Thursday evening. However much one may wish she had not forsaken the simple frock in which she once was wont to appear in the opening scene, for more striking and much more sophisticated garb, there is no escaping the sheer charm of her impersonation, in this, as in other scenes. What could be more appealing to the eye than the picture she presents when *des Grioux* first sees her, on the bench in the courtyard of the inn? Or as she hovers over her lover in the letter-writing incident that opens the second act? Dazzling she is in the Cours La Reine scene, and there is a tender and wistful charm in her meeting with the father of the man she has forsaken. The seminary scene has been greatly improved. It would take a man of iron to resist her pleading. No wonder *des Grioux* sought in vain to turn her away! Vocally, the rôle exhibits those back slidings which have of recent years been associated with Mme. Farrar's singing, but it remains, in its entirety, a very admirable *Manon*.

Hackett's *des Grioux* is perhaps his best rôle. It has improved with each performance. If his *decrecendo* in "Le Rêve" was not quite as perfect Thursday night has it been, the air was very beautifully sung. He has been criticised for stepping out of the picture to acknowledge the applause. But what is the tenor to do? The audience simply refuses to let the opera go on. "Ah, Fuyez" seemed much less a tax upon his vocal resources than when he first essayed it.

Both Thomas Chalmers and Clarence Whitehill were distinctly better at

Thursday night's performance than at the one of the week before, when they replaced de Luca and Rothier, respectively. De Seguro and Dua again took care of the only other important rôles. Rosina Galli, Bonfiglio and the ballet delighted as before in the colorful Cours La Reine scene. Mr. Wolff's conducting was not as altogether fortunate as it has been, but had the necessary Gallic lightness and grace. There was at least one instance when chorus and orchestra were not together. O. T.

### "Lucia" Once More

"Lucia" was given before an immense audience on Wednesday night. Maria Barrientos was the heroine and Lazaro was the lover. Others in the spirited performance were de Luca, Egner, Martino, Bada and Audisio. Papi conducted.

### A Farewell "Barber"

"The Barber of Seville," one of the delights of Mr. Gatti's repertory, was given for the last time this season on Saturday night by a familiar cast. Charles Hackett was the admirable interpreter of *Almaviva*; Amato was in his famous rôle as the *Barber*; Barrientos was a charming *Rosina*.

Mardones was a rollicking, splendid *Basilio*; Malatesta was as effective as ever as *Dr. Bartolo*. Papi conducted.

### Caruso as "Samson"

A crowded house saw the last "Samson and Dalila" of the waning season at the Metropolitan on Friday evening, when Caruso and Matzenauer again appeared in two of their favorite rôles. Despite the fact that Caruso's voice revealed a trifle of fatigue, the evening was made memorable by one of his finest and most dramatic performances especially in the two scenes of his last act. Mme. Matzenauer essayed her usual resonant interpretation of *Dalila's* rôle, while Amato, Rothier, Dua, Ananian, Reschiglian and Audisio did their respective parts adequately. Mr. Wolff conducted valorously. F. G.

### "Juive" Again

A special matinee of "La Juive" on April 7 brought out a capacity audience to hear Caruso in one of his finest rôles. It was an exceptional performance in every way, everyone taking part seeming to be giving their best. The cast was the same as has been heard through the winter. Millo Picco, who was to have sung *Ruggiero*, was indisposed, and Mr. Chalmers sang the part as usual. J. A. H.

gro with facility of technique and rare beauty of tone, especially in his fine high notes. He also played "Souvenir Poétique" by Fibich, and the Wieniawski "Souvenir de Moscow." He was warmly encored.

The music department of the Century Club presented a most interesting program this week of the Civil War period, the members of the committee appearing in costume. The dresses were heirlooms. They sang all the old songs, "Hannah Binding Shoes," "Evelina," "You Will Not Forget Me, Mother," "Tenting Tonight," and a number of the war songs that are now almost forgotten. Mrs. Brady gave "Rosin the Bow" and Miss Porter played "The Maiden's Prayer" and "Monastery Bells" with all the airs and graces of her grandmother's day. H. C. P.

### DENTON IN TALBOT SERIES

Pianist to Appear in Indianapolis and Louisville

Oliver Denton has been chosen by Ona B. Talbot as one of her artists in the Festival Series, which she puts on each year in Indianapolis and Louisville.

In the former city he will be the soloist with the Minneapolis Orchestra, while in Louisville he will be heard in recital. Baltimore will also hear Mr. Denton before the close of the season. He is booked there in joint appearance with Rafael Diaz, tenor, of the Metropolitan Opera Company.

### Zoellners Create Furore in Illinois State Normal School Concert

MACOMB, ILL., April 6.—The Zoellner Quartet played Apr. 2 at the Western Illinois State Normal School to a highly

appreciative audience. The music lovers say that it was the finest concert ever given in the town. The people of Macomb can support this class of music and it is reported that they intend to do so in the future. M.S.

## Simmons' Recital in N. Y. Followed by Many Appearances



William Simmons, Baritone

Since his New York recital this season William Simmons, the American baritone, has been filling a large number of concert dates. Among his recent appearances have been his recitals before the Rembrandt Club of Brooklyn, and a joint recital with Beryl Rubinstein at Scarsdale, N. Y. On April 13 he sang the baritone part in Coleridge-Taylor's "Hiawatha" at Baltimore and on April 16 the same work in Washington. For April 29, Mr. Simmons has been engaged to appear as soloist with the Monday Musical Club of Albany, N. Y., and on May 6 with the Oratorio Society of Washington, Pa., with Betsy Lane Shepherd, soprano, in Bruch's "Fair Ellen," as well as in a miscellaneous program. He has also been booked for July 16 to be soloist with the New York Chamber Music Society at Charlottesville, Va. Many engagements are being booked for him for the spring and the coming season by his managers, the Music League of America.

Since his return from Camp Dix, where he served as song leader during the war period, Mr. Simmons has resumed his work with the Pathé phonograph and is this month making records of McGill's "Duna" and Brier's "Nancy's Answer."

## MONA GATES IN AN EXCELLENT DEBUT

### Young Canadian Pianist Exhibits Sterling Qualities in Her Inaugural Program

Mona Bates, a young Canadian pianist, pupil of Ernest Hutcheson, made her New York debut in Aeolian Hall on Friday evening, April 9, after a fashion that did credit both to her and her teacher. For once, the plaudits of admiring friends were well justified; and for once the masses of flowers seemed a deserved tribute to playing which, while it did not entitle the pretty young artist to acclamation as a master-player, certainly placed her in the front rank of the débutantes heard by the writer during this season. A sweet, singing tone; clarity in tracing the melodic line; delicately beautiful finger work, even brilliant on occasion; and, best of all, genuine musical feeling and real reverence for the inner thought of the composer, were especially noticeable in the "Waldstein" Beethoven Sonata.

A slip in memory in the last number, the Weber-Taussig "Invitation to the Dance," caused the young player slight embarrassment and prevented the ending of this brilliant work from being equal to its beginning; but otherwise the last group was noticeably and admirably well played; the first Prelude carrying off the palm in the three Chopin numbers. The Dohnanyi Rhapsodie in F Sharp Minor was most effective; some excellent pedal work and a dainty, singing staccato was a feature of the Gluck Saint-Saëns Caprice; and in the Debussy "Minstrels" the conveyance of atmosphere instead of the usual exaggerated effect, appeared to be the young artist's aim, an aim charmingly achieved with nice color-contrasts and deft use of a good rhythmic sense.

Miss Bates wisely attempted no sham virility; she played with feminineness and delicacy, and is obviously content to grow up to her plainly high standard. Her master is to be congratulated on his pupil, and Miss Bates on her first New York appearance. C. P.

### Mildred Kelley Among Soloists at Globe Concert in Jamaica

At the *Globe* concert, held on Saturday afternoon, April 3, at the Chapin Home, Jamaica, L. I., Mildred Kelley, contralto, won favor in the "Voce di Donna," aria from "Gioconda," Dvorak's "Songs My Mother Taught Me," and a group of songs by Ross, Huerter, Kramer and Del Riego. Charles D. Isaacson delivered his "Face to Face with Bach," while the other soloists were Ralph B. Angell, organist; Francesca Marni, soprano, and Morris Nathan, violinist.

## To Those Who Know

me, as a believer in the best, the announcement that I am to manage the violinist RUTH RAY, will not come as a surprise.

*H. G. G. Turner*

1400 Broadway, New York

## CARUSO SINGS TO 6,000 IN SCRANTON

### Morgana and Breeskin Applauded as Assisting Artists —Club Gives Old Songs

SCRANTON, PA., April 9.—Caruso sang on Monday night, April 5, for an audience of 6000 at the Thirteenth Regiment Armory. He was in wonderful voice and gave many encores. Assisting him were Nina Morgana, soprano, and Elias Breeskin, violinist, with Salvatore Fucito as the accompanist for Caruso and Morgana, and Rudolph Gruen accompanying Breeskin.

Caruso gave three big arias, "Che Gelida Manina" from "La Bohème," "Una Furtiva Lagrima" from "L'Elisir d'Amore," and "Vesta la Giubba" from "Il Pagliacci." His encores included two Tosti numbers. Then he sang "La Danza," by Donizetti, with its incredibly rapid tempo. At the last he gave Tosti's gloomy "Ideale."

Miss Morgana, who sang here last year with Martinelli and made a most favorable impression, received much recognition and had to sing an encore.

Elias Breeskin played Kreisler's arrangement of the Praeludium and Alle-

WANTED—A woman piano teacher, and competent pianist, between twenty-five and thirty-five years of age, to be resident in a girls' school three hours from New York. Apply, giving teaching experience and piano repertoire (no testimonials or photographs returned) to M. G. Musical America Office, New York.





Dear MUSICAL AMERICA:

Evidently the fat's in the fire, for a number of communications have come to me, some laudatory and some damnatory, regarding what I wrote you last week with respect to the sufferings to which many singers are subjected in the torture chambers of the throat specialists, with their spraying devices, their vocal cord scrapers, their nose douches, and other devices by which the professional world is mulcted annually out of hundreds of thousands of dollars. It is almost incredible what some well-to-do professionals have been charged for "operations."

At the time I was careful to add that I am fully aware that there are certain members of the profession who are entitled to the confidence of singers, though I also said that their number is exceedingly limited.

It was all to lead up to the cures which in more recent times have been accomplished by the chiropractors, as I believe they are called. And in that connection I alluded particularly to what has been done in a remedial way without the knife or drugs or medicine of any kind by Dr. Sauchelli, a quiet, unassuming man, who has had marvelous success with a number of distinguished artists, and as I have been challenged in this matter by two reputable physicians to name some of those who have been benefited, let me promptly reply and quote Mme. Namara, Marguerita Sylva, de Luca, the eminent baritone—all of the operatic world—Florence Reed and Elsie Janis, well known in the theatrical world. I could go on and name a whole lot of others who I think will all be glad to testify how greatly they were benefited by a treatment whose value began to be apparent almost immediately.

Now, on the other hand, without desiring to mention names and so embarrass some very worthy artists, let me ask those who have challenged me in the matter what they think of the case of a well-known tenor of high reputation—I do not mean Caruso—whose vocal cords were scraped, who paid a large sum, and who was rendered voiceless for eight months and has only somewhat recovered his voice and his former health under treatment by a chiropractor.

And what do they say of the case of a baritone, whose name I could give, who, in the hands of a certain eminent specialist, had a considerable amount of tissue cut away, with the result that he came near bleeding to death, and who also was saved by a chiropractor later.

And so I could go on.

My purpose in referring to the matter is not to strike at individuals but to strike at practices that have been common, even among reputable members of the profession, for years, and to show that the tortures, miseries, not to mention the expense, to which many of our leading artists have been exposed for years, are wholly unnecessary—in fact, some are of such a character as to warrant the use of very strong language in condemnation of those who exploited these singers.

My main point, however, is not so much to damn the past, which was perhaps about the best that could be done with the

limited knowledge at the time (no doubt most of them did the best they knew how; the trouble is that they didn't know how), but to hold out hope for the future to all those singers who are to-day troubled with hoarseness, or bad emission of tone, or even poor enunciation.

To all of them I say, don't worry! Cheer up! Have faith! Go to a first-class chiropractor and you will soon realize that it is no longer necessary to apply those heroic measures which have been handed down from generation to generation, and that the one thing to remember in the whole business is that chiropractic, which simply means taking care of the bony structure and ligaments of the body, will open the door to Nature, who will promptly enter, and with her marvelous reconstructive powers will put you right and you will be singing better than ever.

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As from time to time I have referred to Martinelli, the young tenor at the Metropolitan, to express my agreement with those who found much to criticize in his performances this season, permit me to say that I thought he appeared to great advantage in "Eugene Onegin." He made a handsome and brave appearance, sang well, and, in fact, just before he was shot by De Luca, ended an aria with a sustained note in such fashion as to bring down the house—indeed, I trembled for the roof.

Some of the critics did not give Mme. Claudia Muzio credit for her *Tatiana*. In the bedroom scene, where she is alone and expresses the agony of a love-tortured soul, she was vocally excellent and from a histrionic point of view rose to a fine height. It was a remarkable performance and did her credit.

There is no particular plot to this opera—indeed, it may be said to consist of a number of more or less disjointed scenes. Anyway, I cannot understand why it was entitled "Eugene Onegin," when *Onegin* has the least to do of any of the principals, a view which was expressed by a gentleman behind me in the orchestra, who said that it reminded him of the superintendent of a small station on the Pennsylvania road, who had been chided by his superior for sending out long-winded telegrams about things. So when there happened to be a wreck near him, he sent out the following well-known dispatch: "Off agin, on agin, off agin. Finnegan." I told the gentleman, whom I happened to know, that his joke would not work, for the reason that "Onegin" is pronounced as if it were spelt "On-ay-geen."

Our friend de Luca, who had the title rôle, has really only two opportunities where he can show to any advantage. That he sang with all the fine, artistic taste which has made him so popular goes without saying. But to my idea he was hopelessly miscast. In fact, in his meeting with *Tatiana* it seemed as if he had forgotten his rôle and was playing that of the old father in "La Traviata," when he appears before that much-bemirched lady to plead that she relinquish her hold on his boy.

The audience seemed more pleased with some of the dances than with much of the opera itself. As for the music, it appeared to lack body, though at times it was mellifluous, charming, and always musicianly.

Was the public interested? That, you know, is the great question that Gatti always insists on. I think we can say that it was. But only moderately so.

In the foyer I heard some criticism as to Gatti's wisdom in producing the work, but there again we must give the distinguished impresario of the Metropolitan credit for his anxiety to add variety to his program, which if he did not do, he would be promptly told that he was doing nothing but present the old stand-bys.

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Writing of the opera reminds me that it is not generally known that Charles Hackett, the tenor at the Metropolitan, who is steadily growing in favor with the opera-going public and has to his credit a number of remarkable successes, is one of three brothers, all of whom are tenors with good voices. His brother Arthur is a concert tenor, has been on tour with Mme. Farrar. He is the oldest of the family. Charles, or as he was originally called, Carlo, now at the Metropolitan, is the second of the three. George, the third and youngest, though a fine musician and excellent singer, has decided that two tenors in one family are enough, and so he is going into business.

The Hacketts, I believe, were all born in Worcester, Mass., and brought up in Boston. Their teacher for many years was A. J. Hubbard, one of our old American stand-bys, who has done some very

notable work in his day, for which he never can receive sufficient credit.

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The projected season of opera at the old Manhattan Opera House, which was scheduled to start this September under the auspices of Fortune Gallo of the San Carlo and other operatic companies, and Mrs. Hammerstein, the widow of the late Oscar Hammerstein, has a number of troubles, legal and otherwise, to overcome.

In the first place, it seems that Hammerstein's daughters have taken legal action with regard to the property. This must be settled before long, or the intention of the Chicago Opera Company to give their New York season at the Manhattan instead of the Lexington will have to be abandoned.

Meantime, Mrs. Hammerstein is reported to be hesitating between going on with the operatic venture and selling out to a syndicate that is said to have offered the round sum of two millions of money, which, safely invested, might probably bring her in more money and less trouble than if she entered into an operatic venture.

At any rate, Mrs. Hammerstein is reported to have as one of her principal advisers William J. Guard, the urbane press agent of the Metropolitan, who, as you know, came out recently in a warm defense of Gallo with regard to the projected concert to start the Oscar Hammerstein Memorial Foundation, which concert is to be given on May 2 at the Hippodrome. It was originally, you know, scheduled for the Manhattan Opera House, but they found, with all due deference to the wonderful work that Hammerstein did for opera in his day, a good many of the artists of the highest distinction were unable to appear. Indeed, the manager of one notable tenor is said to have put down his foot in the matter with the dictum: "Let the dead bury the dead."

Mr. Guard, of course, will not permit his loyalty to the Metropolitan to interfere for a moment with the disinterestedness of the advice which he gives to Mrs. Hammerstein.

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It is announced, unofficially, that Mr. Johnson, business manager of the Chicago company, will continue in that position, with enlarged powers. An artistic director may be associated with him. This is in line with what I wrote you some time ago.

As for the story that Harold McCormick, the chief backer of the Chicago company, will build an opera house here, in connection with studios and stores to pay the running expenses, it may be true.

McCormick has the money, there's no question as to that.

If he does build such a house, New York will appreciate it—for it is greatly needed.

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Some musicians had gathered together and were discussing the report that Mme. Galli-Curci was about to re-enter the marriage estate with Homer Samuels, her accompanist. This brought up certain reminiscences of Mme. Galli-Curci's career. Said one of the singers: "I always regretted the trouble between Mme. Galli-Curci and her husband, for the reason that years ago, when Madame was struggling very hard to get recognition, Curci did wonders for her in Madrid, Rome, and other leading cities in the south of Europe. The company had barely arrived in a city before Curci was busy with the press."

"For years neither press nor the public appreciated the great beauty of Madame's voice. Indeed, when she was in Havana under Bracale's management she had so little success that Bracale offered to live up to his contract only if it was cut in half. The result of it was that Madame and her husband and a relative determined to go on a South American tour, which was a success, so that the party returned to New York with their expenses paid and 50,000 francs in good money. They put up at the Knickerbocker, where they waited for Cleofonte Campanini to arrive from Europe. They failed to connect with him. Then they got in touch with William Thorner, the well-known teacher and formerly well known as a manager."

"It was Thorner who, you know, almost forced Campanini to hear Mme. Galli-Curci, which he did at a rehearsal. Then, to quote what Campanini has said himself, he was so impressed, and being at the time badly in need of a coloratura singer, he engaged her, but only for two performances, at a very nominal figure."

What happened thereafter we know, and how Madame made a sensation in Chicago. But this was largely due to the tremendous enthusiasm thrown into his

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 218



Salvatore Fucito—to say that he is Caruso's accompanist is to classify him, automatically, as one of the very best in the world.

review by Donaghey, then the music critic of the Chicago *Tribune*, who, though no longer on the job, has immortalized himself in the annals of musical journalism by describing "Pagliacci" and "Cavalleria" as the "ham and eggs of opera."

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Talking the other day with a lady at a banquet, who brought up the question of the attitude of the leading critics not only in New York but in Boston, Chicago and other cities, she stated that she liked to read our friend Huneker, who writes for the *World*, but she always had a feeling that he preferred to be brilliant to being just.

I told her that I would not go so far as that, but I would agree with her to the extent of saying that Huneker may always be relied upon to relieve the monotony of the average musical criticism by getting a viewpoint which permitted him to give expression to his unique sense of humor. And as an instance of this I brought up his criticism of a recent concert given by the Musical Art Society, under Frank Damrosch, at Carnegie Hall, where they presented a number of masterpieces, as Huneker says, though he criticized their singing as being "mediocre and melancholy and as constantly deviating from the pitch, as ragged in the rhythms and having an unpleasant quality of tone." Indeed, dear Huneker went so far as to refer to the "shrieking" of the sopranos and the "bleating" of the tenors.

Krehbiel, of course, indulged in a long screed of unqualified praise, for Krehbiel is very close to the Damrosch family, both Walter and Frank.

But, said I, can you get anything more delicious than Huneker's statement to the effect that "the most grateful composition not set to music was printed at the top of the program. The words were 'Look around now and choose the nearest exit to your seat. In case of fire walk (not run) to that exit. Don't try to beat your neighbor to the street.'"

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The friends of John McCormack, you know, are to give him a great farewell banquet on the fourth of May at the Waldorf, previous to his departure for "furrin parts," which reminds me of an event which had a great deal to do with John's success.

At the time he was singing with Tetrassini in London, where she had made a phenomenal success at her debut in "Traviata," Higgins, the director, who somewhat resembles in his prominence our own Otto H. Kahn, was at that time not very happy with regard to the financial and artistic results of the season, and so was overcome with happiness when, after the first act of "Traviata" Tetrassini scored a triumph. Thus she was at that time in the fullness of her glory and influence.

Now not long after some friends of McCormack tried to make an arrangement with a prominent talking machine concern, whose representative, however, had no confidence in their ability to sell records made by an Irish tenor. He did not consider there was much hope of profitable business, and it was only through cablegrams later sent to New York from London by Tetrassini that finally this concern took the matter up, made a contract with McCormack, and are to-day paying him the largest royalties of any artist in the world.



## MEPHISTO'S MUSINGS

[Continued from page 7]

Well, John is sure to have a great time at that dinner, which is given "in recognition of his patriotic service to the United States, his transcendent ability as an artist, and his sterling qualities as a man."

They say that this beautiful sentence is the product of the joint efforts of Charles L. Wagner, his manager, and of D. F. McSweeney, the associate manager.

The Oratorio Festival, under the conductorship of Walter Damrosch, previous to his departure to give a series of concerts with the Symphony Orchestra in Europe, was, as I prophesied, a financial as well as artistic success, though naturally some of the critics have drawn attention to the fact that quantity and size do not always stand for musical and artistic excellence. It was a financial success for the deficit was only \$100,000, most of which, remember, was spent in making the auditorium a decent place to sing in.

To me, one of the greatest triumphs achieved at the Festival, and which I believe should be credited to Damrosch himself, was the means by which they improved the acoustic of the vast hall of the Seventy-first Regiment Armory, which can seat about 10,000 people.

I recall the occasion when the late General Bell appeared to plead for money for a building for his men at Camp Upton, and when there was a large community chorus under the direction of Harry Barnhart and a band from one of the regiments under conductor Miller, who informed me with triumph that most of the men of the band had not had an instrument in their hands three weeks before. And some of them played like it!

If you have ever tried to speak in an auditorium of that kind, you may know what Walter was up against, and that he came out of the matter triumphantly shows his resourcefulness, at least to the extent of knowing how to solve one of the greatest problems that is presented to those who give music festivals in such vast auditoriums.

The revival of "Floradora," which had a great vogue some years ago, owing to the fact that the beautiful ladies of the original sextet were understood, by actual computation, to have married 117 millionaires, 47 bank presidents, 24 sons of millionaires, 2 dukes, 1 earl, 17 counts and 68 lords—that is, if you credited all the statements in the press from time to time—has brought to the front a very charming little singer, one Eleanor Painter. The press seems unanimous in the opinion that she gave a very delightful performance and sang the rôle of the little widow with far greater ability and musical knowledge than is generally found in these comedies with music, interpolated and otherwise.

Eleanor Painter has had what might be termed a very variegated career. Originally from Colorado, her voice was first discovered, I believe, when she was a member of a church choir in Colorado Springs, near Denver. And so some well-disposed members of the congregation made up a little fund to help her in her education. She was later assisted by a benevolent business man. Then she married a bright young American musician, who had been her teacher, and with him went to Europe, where for a time, you know, she sang, though without much in the way of reward, leading rôles at the second opera house in Berlin. Later she returned to this country, appeared in various light operas, particularly under the management of Andreas Dippel, formerly of the Metropolitan.

While her own work was always favorably reviewed, the operas or musical comedies in which she was cast did not seem to take with the public, and so for a time she seemed to be almost allied to misfortune. Now, however, she has come up with a rush and into the limelight and the enjoyment of what appears to be a long run of popularity. She certainly deserves a success, for she has worked hard, has a charming personality, a sweet voice, if not a great one, and has had certainly sufficient experience to warrant placing her with the best we have in the way of a pretty, talented and winsome young American singer.

Has she been divorced?

Sure!

Is she married now?

Sure!

And she is married to that baritone of mystery, fine voice, and one of the greatest successes on the concert stage that we have—Louis Graveure!

Anyway, she has come into her own, for next year she is to sing leading rôles at the Covent Garden Opera in London and at the Monnaie in Brussels.

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It is not known to the general musical world that there is an unwritten law by which our musical critics never criticize or even refer to musical performances in the auditoriums of our leading hotels, their position being that these are social rather than musical affairs and consequently more properly come under the head of the society news than of the musical news. The result is that many worthy musical organizations never receive the recognition to which their serious work entitles them.

It has been said by some that the critics do not care to go to these stunts because they have to put on evening dress, and as some of them have not more than one suit, owing to the poor pay they get, they keep away for that reason. I think this a libel, because I have seen, with one or two exceptions, nearly all the critics in immaculate evening dress, though you can understand that when a critic has been, we will say, to some matinée, it is a pretty hard thing for him to first write a notice of it, then rush home, get a bite to eat, get into evening clothes and attend a musical performance in the evening, about which he must have his copy at the office by eleven at the latest.

They had to do it, however, in the case of the celebrated Kneisels. When the old Mendelssohn Hall, where the Kneisels had always played, was pulled down, the Kneisels gave their concerts in the Astor ballroom. And naturally, as their concerts were among the notable events of the musical season, the critics had to go there and get into evening dress.

However, I notice that Henry T. Finck of the *Evening Post*, who does strange things from time to time, has broken away from the old unwritten law with regard to musical entertainments that are given in hotels, by reviewing at length, and very appreciatively, a recent performance in the ballroom of the Waldorf-Astoria of the St. Cecilia Club, of which Victor Harris has been the conductor since 1902.

Harris, as you know, was a pupil of the great Anton Seidl, who taught him not only how to wield the bâton but also how to handle a chorus. Harris, too, has won recognition, as Finck says, as a composer of over 100 songs and a number of choruses for women's, men's and mixed voices. The orchestral conductors of the city, when they need help in a symphony, are only too happy to engage Harris's St. Cecilia Club.

With the admitted shortage in the way of concert halls which exists in New York City, it seems to me that the critics should go to the concerts of such musical organizations as have standing, even when they are given in the auditoriums of our leading hotels. And let me not forget to add that the auditoriums of the Plaza, the Waldorf, the Astor, have a fine acoustic.

So severely has the ban against all concerts given in the hotels been felt by some of our leading organizations that Percy Rector Stephens, a very prominent and capable musician and conductor of the Schumann Club, has been giving his concerts at Aëlian Hall, whereas he used to give them at the Waldorf. And this is being done principally because the club is desirous of recognition by the critics, which it could not get as long as its concerts were given at any of the hotels.

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The death of Homer N. Bartlett, a noted composer, pianist and organist at the Madison Avenue Baptist Church for over thirty years, came as a shock to me, for it is but a little while ago that, after a concert of the Women's Philharmonic Orchestra, I sat with him in the grill room of the majestic Hotel and we talked over old times in New York together.

Bartlett was well on in years. Some people have thought that he was an Englishman, but he was born in this country, in this state, studied music under S. B. Mills, a well-known teacher a generation ago, whose "Tarantella" is still played by pianists. Bartlett was what might be termed a musician of the good, thorough old school. Some of his compositions attained considerable vogue. His oratorio "Samuel" has some very beautiful passages. Not long before he died he was particularly interested in having a symphony which he had composed, performed, but that never saw the light.

He was a man of very kindly, lovable disposition. I do not think he had an enemy. I never remember him to have said an ill word of a soul. He always had a good word even for those who had not

treated him well. There are not many such.

Strikes seem to be the order of the day, whether in this country or in Europe. So it is quite natural that this method of getting even with the high cost of living reached the Paris Opera, where there was a strike among the stage hands, which threatened to prevent a performance of "Thais." There are ordinarily employed behind the scenes 80 mechanicians, 70 assistants, costing some 4000 francs a night, which does not give each man much. But 35 volunteers, at 700 francs, handled the production without any difficulty.

The only other operatic incident of any interest in Paris is one which is absorbing the management of the Gaité-Lyrique, where Messager's "Veronique" is playing to packed houses. In this opera, you know, there is a donkey, which plays an important part. Now the particular donkey that appears in "Veronique" happens to be a lady donkey, who is about to do her duty by the community. The situation has involved an actual split in the management of the opera house, because they are unable to extract from her any information as to when the interesting event may be expected to take place. One part of the management desires to dismiss the donkey on the score of questionable behavior. The other, however, desires to give her every consideration, even to the point of engaging an understudy to take her rôle while she is indisposed.

Meantime, a wit has suggested that in future it might be well, instead of engaging a lady donkey for the rôle, to engage a jackass, says

Your

MEPHISTO

### "MISSA SOLENNIS" GIVEN

Metropolitan Chorus and Stars Present Rossini's Work

On Easter Sunday evening, April 4, Rossini's "Missa Solennis" was sung to an audience that filled the Metropolitan Opera House. The entire Metropolitan Opera chorus, led by Giulio Setti, sang the work; and the soprano, mezzo, tenor and bass solos were given respectively by Rosa Ponselle, Margarete Matzenauer, Charles Hackett, and José Mardones.

Less inspired than the "Stabat Mater," which it followed a full generation later, the work is floridly melodious to a degree that recalls the composer's efflorescent operas. Its careful interpretation by the chorus was evidently a source of much pleasure to the hearers, already inclined as they obviously were to enjoy the work, not only from the devotional but from the musical point of view. The attack of the singers was good, though their tone left something to be desired. The presence of such noted stars of the Metropolitan forces as the four soloists, obviously added in interest to the occasion, though the singers themselves, with the exception of Mr. Hackett, seemed to regard their task from an experimental point of view rather than with any deep or extraordinary enthusiasm. The duet between Ponselle and Matzenauer was a fine illustration of the beauty of these two voices in their blending; and Mr. Hackett's singing of the "Domine Deus" was noteworthy in its fine tone. Mr. Mardones' voice, sonorous but suave, was heard to great advantage in the "Quoniam." One of the last episodes, an offertory, for organ, afforded an opportunity to hear the good organ work of William Tyroler.

C. P.

### Chicago Orchestra Engaged for College Prize Concert

CHICAGO, April 12.—Carl D. Kinsey, manager of the Chicago Musical College, has engaged the entire Chicago Symphony Orchestra for the concert to be given by the prize winners of the College, in Orchestra Hall on April 28. The orchestra under the conductorship of Frederick Stock will play with the voice pupils and supply accompaniments for concertos played by the piano and violin pupils. Two grand pianos will be awarded as prizes.

M. R.

### Asks License To Produce "Mme. Troubadour"

WASHINGTON, D. C., April 14.—Application has been made to the Federal Trade Commission for a license to produce "Madame Troubadour," which has been held under the enemy-controlled copyright law. The composition copyright was registered in Vienna, Austria, in the name of Ludwig Doblinger. The applicant for producing license is Joseph W. Herbert of New York.

A. T. M.

## HAROLD BAUER IN ENJOYABLE RECITAL

Piano Virtuoso Makes His Second Appearance of the Season in New York

Harold Bauer's second recital of the season drew a large audience to Aeolian Hall last Sunday afternoon, despite the lure of the out-of-doors. He began his program with solid winter fare—Brahms's F Minor Sonata. Afterward came variety and small dimensions, pieces by Rameau, Couperin, Leo, Beethoven, Johann Schobert, Chopin, Franck, Liszt, Laparra, Debussy and Ravel.

Mr. Bauer played the sonata magnificently. The second movement was lovely in poetic translucence, the third inspiringly brusque and vigorous. This pianist is as great in Brahms as in Schumann, which is saying much.

He was exquisite, likewise, in the short numbers, one of which was his arrangement of the recently discovered Beethoven Gavotte. The recital ranked among the finest of the year. If only one were not so music weary in April!

H. F. P.

### BANGOR CONDUCTOR RESIGNS

Horace Mann Pullen to Retire After Twenty-Four Years of Activity

BANGOR, ME., April 10.—The news that Horace Mann Pullen, conductor and founder of the Bangor Symphony Orchestra, for the past twenty-four years, is to lay down his baton at the end of the present season, is learned with deep regret. Mr. Pullen has worked hard and conscientiously, giving up his time and strength in the upbuilding of the orchestra, which has for years exerted a powerful and far-reaching influence over the younger generations. From its ranks he has sent out many musicians holding responsible positions in the famous orchestras of Boston and New York. The orchestra celebrated its twentieth anniversary on March 20, 1916, by a brilliant reception and banquet given at the Bangor House at which John C. Freund was the guest of honor. The orchestra is a great community asset and holds a unique position in the city and State. Its annual series of Young People's Symphony Concerts has exerted a great influence over young and old alike. Rumors as to the probable successor to Mr. Pullen are already abroad but the following letter given to the Bangor by Adelbert W. Sprague, explains itself.

"A recently published statement concerning the Bangor Symphony orchestra is erroneous and unauthorized. That Mr. Pullen feels the necessity of giving up the responsibility of the conductorship is regretted by all. The product of his untiring efforts for twenty-four years is the establishment of an institution perhaps unparalleled by another city of Bangor's size in the nation and one creditable in a much larger community. The announcement that I have been selected to conduct the orchestra is without authority. All of our officers, including the conductor, are elected in May at the annual meeting of the corporation. Every officer and member feels the responsibility of his stewardship at this time, and no one will shirk his duty in relation to the future of the orchestra, I am sure, but any announcements previous to the annual meeting must be regarded as premature."

Mr. Sprague, whose name has been mentioned as a probable successor to Mr. Pullen was "guest conductor" at one or two of its concerts last season.

J. L. B.

### Ganz Pupil to Make His Début

Samuel Lewis, a young American pianist and pupil of Rudolph Ganz, will make his début in a recital at the Hotel Astor, New York, on April 25. Before studying with Mr. Ganz, he was a pupil of Antoinette Ward and Mrs. Rose Wolf, having also studied for a short period at the Mannes School of Music.

TACOMA, WASH.—Lilian Clark presented her pupil, Martha DuBois, in a piano recital which was largely attended at her studio on April 2. Mrs. Mary Humphrey King and Dorothy Wintermote, soprano soloists, assisted with the program.



## TERRE HAUTE GREETES HER LOCAL FORCES

### Indianian's Cantata Introduced—Finnegan Is Principal Soloist of Choristers

TERRE HAUTE, IND., April 4.—The recent appearance of the Paulist Choristers with John Finnegan, tenor, as chief soloist, at Saint-Mary-of-the-Woods, five miles from Terre Haute, was a pronounced success. Five hundred Terre Hauteans went to Saint Mary for the event, which number, added to the large student body, completely filled the beautiful auditorium. The audience was deeply impressed by the fine work of the choir, which marked an epoch in choral singing in this part of the country. John Finnegan received an ovation, being recalled many times.

The vested choir of Saint Stephen's Episcopal Church, Edith Longman, director, presented during the last three Sunday evenings in Lent, J. C. Bartlett's "From Death Unto Life." Interest in these evenings increased each week, culminating in the last one on Palm Sunday, when the Elks attended in a body. Excellent work was done by the choir and soloists: Mrs. Allen Weinhardt, soprano; Mrs. Oliver Tooley, mezzo-soprano; Edith Longman, contralto; Luther Ware, tenor; A. R. Crane, baritone. Amelia Meyer, organist, and L. Eva Alden, pianist, played as an opening number for piano and organ the "Processional of the Knights of the Holy Grail" and as an offertory the "Adoration" from Gaul's "Holy City."

An event of importance in this community was the first time performance on Easter evening of the new cantata, "Now Is Christ Risen," by the local composer and well-known choral conductor, Carrie B. Adams, at the Central Christian Church. This work was composed especially for the chorus choir of this church, of which Mrs. Adams has been director for a number of years. It represents the "high water mark" of Mrs. Adams's compositions, not only being the most pretentious in scope, but also of greater musical worth than anything she has yet done. The choir, which is not composed of trained singers, did excellent ensemble work, diction, attack, and shading being surprisingly good. The regular choir was augmented on this occasion by the following soloists, whose singing was much enjoyed: Mrs. Lane Robertson, soprano; Mrs. C. B. Blighton, contralto; A. T. Child, tenor; A. R. Crane, baritone. The three latter are recent additions to our musical circles, coming to us from the East. Especially effective was the big baritone solo, "O Lord God of Hosts," in which Professor Crane did by far the most effective singing he has yet done here. His fine, resonant voice rang out gloriously in the climaxes. Theo Seay Admire presided admirably at the organ. In spite of the stormy evening the large auditorium was completely filled by admirers and friends of Mrs. Adams, who was the recipient of flowers and many congratulations at the close of the performance.

Anne Hulman has just completed a series of six illustrated talks on "The Development of Modern Music" which attracted an interested group of listeners to her studio each Wednesday evening during Lent. Miss Hulman is a delightful speaker as well as a fine pianist, and the combination gave rare enjoyment as well as valuable instruction to her hearers.

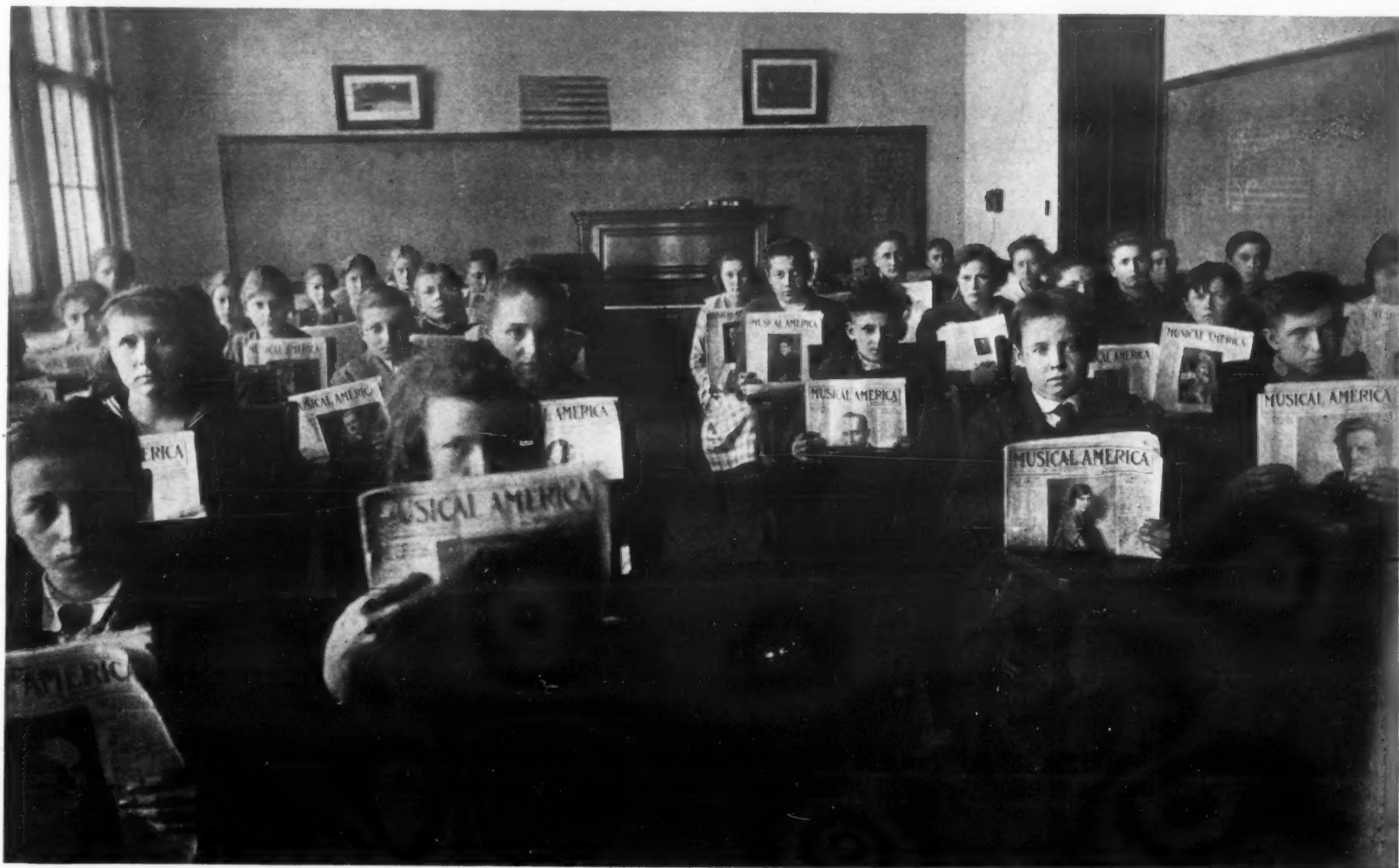
Esther Linder, pianist, and Ethel Shapiro, contralto, Chicago artists, appeared recently in joint recital at the Grand Opera House. L. E. A.

### Norfolk Flocks to Tetrassini Concert

NORFOLK, VA., April 5.—Mrs. Edith Virdun Silance, who has done more than any one single person for the musical development of Norfolk, ended her efforts of this season by presenting Mme. Tetrassini here. The Colonial Theater was packed last week for the occasion, every seat filled, even in the topmost gallery. Tetrassini, although she signalled to the audience that she was suffering from a slight cold, sang superbly and was received with the greatest enthusiasm. Her able accompanist was Pietro Cimara.

Winfred Byrd played three numbers with vigor and seemed to please the audience. L. C. W.

## Keeping Apace with Current Musical Events



A Class in Appreciation of Music, in the Junior High School of Westville, Ill., Using "Musical America" as a Text Book

WESTVILLE, ILL., April 4.—Though the privilege of hearing great artists, except through the phonograph, is denied the pupils of the Junior High School of this city, they receive an adequate foundation in the appreciation of music through the columns of MUSICAL AMERICA. The above photograph shows a class in music appreciation, in which this magazine is used in discussion of current events. Though the community is made up largely of foreigners, the Township High School has established classes in harmony, history of music, violin, voice and piano. Mae Custer is the supervisor of music in both the grade and high schools. Recently the High School Glee Clubs gave a performance of "Sylvia," by Rhys-Herbert, in which they were assisted by the High School Orchestra. The music department, which is rapidly improving, is considered one of the best in the State.

### LOCAL ARTISTS PROVIDE PORTLAND'S SCHEDULE

Caroline Alchin, Miss Bradley and Others  
Offer Intimate Programs Before Clubs

PORTLAND, ORE., April 3.—Caroline Alchin of Los Angeles addressed the Portland branch of the Oregon Music Teachers' Association on Tuesday. Miss Alchin's subject was School Music, and she showed how the school superintendents supported music in various California districts. The association will have a delegate to meet Mrs. Frank A. Seiberling, national president, when she visits Portland, as it has decided to affiliate with the National Federation of Music Clubs.

Lucile D. Bradley, who was recently presented by the MacDowell Club in a finely interpreted piano program, possesses extraordinary talent and plays with marked distinction. Miss Bradley is a resident of Tacoma, Wash. She has recently returned from overseas service in France, where she gave music entertainments for soldiers. Her program was composed of numbers from the works of Ravel, Beethoven, Chopin, Arensky, Tchaikovsky, Scarlatti, Gabilowitsch, Brahms, Paganini-Liszt, Schumann-Korostchenko and Debussy. Beethoven's Sonata, Op. 31, No. 2, was the gem of the collection and was played with reverence, understanding and brilliancy. Miss Bradley will leave for New York and will enter the professional field.

Mrs. Lillian Jeffries Petri gave a lecture-recital to the Hillsboro Coffee Club, which is composed of a group of women engaged in civic work. The lecture was given at the home of Dr. Smith. Mrs. Petri presented two groups, one of them being made up of six different examples of Chopin compositions, making the study of his life and character as shown in his music the main theme of the day. The second group contained two numbers by Grieg and two by MacDowell. The proceeds of the recitals were given to the fund to assist students of various schools in Oregon to finish their education.

The Portland Health Club was delightfully entertained on Monday evening by Alice Genevieve Smith, harpist, assisted by her sister, Eunice L. Smith, soprano. Miss Smith in a short lecture-recital gave the history of the harp, while her sister

sang "The Kiss Waltz" by Arditti and "A Birthday" by Cowan. She was recalled several times. The harp accompaniment was an artistic and delightful novelty.

After a year's absence spent in the Middle West and Chicago, Mrs. Alice Brown Marshall, one of Portland's best known pianists, has returned to this city where she will resume teaching piano. Mrs. Brown has appeared in piano recitals in the Middle West.

Before an audience of townspeople in the Salem Armory the sophomore class of Willamette University carried off first honors in the twelfth annual freshman glee song. The seniors and freshmen tied for second place. The words of the winning song were written by Jack Lucker, a Salem boy, who is musical director of the class. Eva Roberts of Cove, Ore., composed the winning music.

A prize of \$50 is offered by the MacDowell Club of this city to the successful piano student in a contest to be held by the club in June. The exact date and place will be announced shortly. The prize is donated by a patron of music and friend of the MacDowell Club.

N. J. C.

### New Février Opera Has Première in Monte Carlo

MONTE CARLO, March 23.—Henri Février's new opera, "La Damnation de Blanche-Neige," had its first performance at the Casino recently, with Marguerite Carre and Vanni Marcoux in the principal rôles. The story is a mediaeval one laid in France in the thirteenth century. The music, distinctly theatrical in character, is interesting melodically and is well orchestrated. The book is by Maurice Lena. It was accorded an enthusiastic reception. PIERRE BOREL.

### Miss Topping Plays Before Woman's Press Club in New York

Leila Lyon Topping, pianist, appeared recently at the Waldorf-Astoria before the Woman's Press Club, in a group of compositions by Glière, Borodine, Moussorgsky, and Rachmaninoff. She was warmly applauded, and at the informal reception which followed received an ovation. Miss Topping has had much success this season with her lecture-recitals on modern Russian music, and has been heard frequently in New York and elsewhere.

### OKLAHOMA CITY FORCES COMBINE IN PROGRAM

Choral Bodies Give Mass—Casals in Recital—Club Organizes Music Department

OKLAHOMA CITY, OKLA., April 6.—Gounod's St. Cecilia's Mass was given Thursday night in the First Baptist Church by the Ladies' Music Club, with the assistance of the Apollo Club and members of some of the larger choirs. The soloists were Mrs. Mabel Carrico Holtzchue, soprano, F. C. Turnbull, baritone, and F. C. Knepper, tenor. The chorus was particularly good and gave a splendid rendition. Mrs. L. D. Mitchell presided at the organ and the piano accompaniment was furnished by Mrs. Frederick B. Owen, president of the club. The entire production was under the direction of Edgar M. Cooke, whose presentation of the music was characterized by dignity and musicianship.

Pablo Casals, Spanish 'cellist, played his first engagement in Oklahoma City, April 1, at the Overholser Theater. Throughout the evening the artist held his audience spellbound. Because of the large number of first class artists appearing in Oklahoma City within the past three weeks, the audience at the Casals recital concert was small.

The music department of the Catholic Women's Study Club was organized at a meeting at the home of Agnes Jupe, Wednesday night, with Pearl Hodgins as chairman. Mrs. E. B. Lilly was appointed chairman of the program committee to outline plans for the coming year. C. M. C.

### Maud Morgan in Many Concerts

Maud Morgan, the New York harpist, appeared in concert in New York, March 27. Future engagements are scheduled for Brewster, N. Y., April 26, and in Orange, N. J., at the Women's Club, April 16. These concerts will be followed by others in Franklin, Pa., Buffalo, N. Y., and Ithaca, N. Y. On April 23, Shakespeare's birthday, Miss Morgan will give an afternoon recital at Æolian Hall, introducing Shakespearean music. She will have the assistance of Mme. Hortense d'Arbay, lyric soprano, and Dr. William C. Carl, organist, as well as that of some of her junior pupils on the harp.



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## PRESS COMMENTS

### NEW YORK

"AN instrument too often considered merely one of musical charm, in his hands it became one of power, character and musical beauty."—*N. Y. Sun-Herald*.

"Put some of the romance of his native Venice into his recital."—*N. Y. Times*.

"A veritable Kubelik of the harp."  
"Unexpected and rarely heard effects."  
"A revelation."

"Astonishing pianissimi."  
"Huge sonorities."  
"Startlingly clear and beautiful harmonics."  
—*N. Y. Eve. Journal*.

"Many tonal variations that set him off from the general run of harp soloists."

"An out and out virtuoso."  
"Brilliant player."  
"Dramatic tendencies."  
"Exquisite pianissimo."  
—*N. Y. Eve. Telegram*.

"A weaver of dreams."  
"Produced electrifying effects."  
"Disclosed almost undreamed of resources."  
"Power—versatility."  
"Ingenuity in contrasts."  
"Brilliant style."  
—*N. Y. Eve. Mail*.

"Virtuoso skill."  
"Able master."  
—*N. Y. Eve. Sun*.

"A virtuoso."  
"Technical equipment enables him to arouse astonishment."  
"Seems to smite the strings almost as a pianist strikes the keys."  
"Dexterity — Delicacy — Dash — Spirit — Assurance — Skill."  
"Revels in strong dynamic contrasts."  
—*N. Y. American*.

"Won immediate favor."  
"Rich tone—fine sense of rhythm."  
—*N. Y. Eve. World*.

"Intensely emotional fervor."  
"Extraordinary program."  
"Success emphatic and memorable."  
—*N. Y. Morning Telegraph*.

### CHICAGO

"ONLY in heaven shall I hear better harp playing."—*Chicago Tribune*.

"His pianissimo is ethereal."  
"Volume ample enough for four harpists."  
"Salvi's pianissimo is an angel's breath translated into music."  
"In my eighteen years' residence in this city I have never heard such complete mastery of the harp."—*Chicago American*.

"A higher plane of art than most of his brethren."  
"An undreamed of degree of rhythmic urge in his playing."—*Chicago Eve. Journal*.

"Has modernized the technique of his instrument."—*Chicago Daily News*.

"A surprising volume of tone."  
"Makes the audience sit right up."  
—*Chicago Eve. Post*.

"Quite exhausted the mechanical and musical possibilities of his instrument."  
—*Chicago Herald-Examiner*.

### PHILADELPHIA

"SALVI enthralls hearers."  
"Wonderful harpist."  
"Offered a new vista of the possibilities of his instrument."  
"Now—The slightest attenuated whisper. Again—The mighty voice of the storm wind."  
"One time a string quartet— Later, a small orchestra."  
"From tender languors of sentiment he swept to chords of immense and virile energy."  
—*Phila. Public-Ledger*.

"His program showed what a variety can be suitable to his chosen instrument."  
"No embarrassing mannerisms."  
"Plenty of breathless, soft-dropping sounds and sweeping, eluding chords."  
—*Phila. Record*.



## NOTABLE PROGRAMS IN DENVER CHURCHES

### Throngs Attend Special Musical Events—Flonzaleys Play in Huge Hall

DENVER, COL., April 5.—Easter music in this city was rather more elaborate than usual. Last week there were several presentations in local churches of both Dubois's and Mercadante's "Seven Last Words." On Good Friday City Organist Palmer Christian gave a special organ recital at the City Auditorium, his program being a model of appropriateness. The principal item was the "Good Friday Spell" from "Parsifal." Mrs. Lloyd C. Fulenwider, contralto, sang "He Was Despised" from "The Messiah."

Yesterday, in addition to the special service music in practically all churches, the municipal organ concert was planned with special reference to the festal day and attracted an enormous audience. The Central Presbyterian Church choir of sixty voices under direction of Frederick Schweikher sang "God So Loved the World," Stainer, and the Hallelujah Chorus. The entire auditorium was used, made gay with flowering plants and palms, and the big organ was heard to better advantage than at any previous time this season. Mr. Christian's playing of the Bach Tocatta in C was the most brilliant performance that he has given since coming here and characterized him as a virtuoso of high rank.

In the late afternoon the combined quartet choirs of Plymouth and First Congregational churches and Warren Memorial Methodist Church sang Loveland's "Rabboni" at Plymouth, under direction of Clarence Sharp. A very large audience heard this excellent ensemble with great pleasure.

Last evening at the Denver Athletic Club a special Easter concert was offered by Henry Sachs, director of the club orchestra. In the course of a varied

program a new waltz, "Morning Mists," by Fred R. Wright of this city had its first performance. In it Mr. Wright revealed a gift of melody and a sense of contrast that, backed by his musicianship, hold promise of good things to come if he continues to court the creative muse. The East Denver High School Glee Clubs, under direction of Wilberforce J. Whiteman, sang several numbers in this concert. Mr. Sachs has established the D. A. C. dinner concerts firmly in the appreciation of the club membership, and from time to time offers many orchestral novelties.

Lawrence R. Whipp, affectionately known to the Denver musical public as "Larry," resigned his position as organist of First Church of Christ, Scientist, where he played his last service yesterday, and will leave this evening for New York, from whence he will sail at an early date for Paris. Mr. Whipp plans to study in Paris during the summer, returning to America in the fall. He was city organist here last year, has been one of the most prominent church organists of the city since his early youth and has appeared with many famous artists as accompanist. His gift for organ playing is considered very unusual, and his Denver friends anticipate that he will become one of the brilliant concert organists of his day.

Mrs. Gail Fairchild-Bangs, for the past four years organist at First Congregationalist Church and one of the city's foremost accompanists, will leave this week to join her husband in Detroit, their future home.

The Flonzaley Quartet, famous exponents of chamber music, appeared at the Auditorium in the Oberfelder concert course on March 30 and enhanced the fine impression created by their former performance here a few seasons back. The attention of the audience, which comfortably filled the huge auditorium, seemed more easily held by these players than by many of the singers who have appeared there this year, and it was a pleasant surprise to many to learn that chamber music could sound so well in a room that will seat 10,000 persons.

J. C. W.

#### St. Olaf's Choir Captures Iowans

MASON CITY, IA., April 2.—The vested choir from St. Olaf's College, Northfield, Minn., gave one of the best concerts that

## ST. OLAF CHOIR IN CHICAGO DEBUT

### College Choristers Give First Concert of Tour with Great Success

CHICAGO, April 6.—Up at Northfield, Minn., there is the St. Olaf College, and its mixed chorus of some fifty voices, has finally become so well-known to the outside world that the body has undertaken a concert tour, which began in Orchestra Hall last Monday evening in Chicago.

This is a band of highly trained singers, and such exquisite choral singing as that which they presented at this concert stands quite alone among the musical achievements we have heard here in many a day. Credit must be given to F. Melius Christiansen, the con-

ductor, for the remarkable work which it has accomplished. All of the members of this chorus have unusually fine voices, they are fresh and of fine quality, and occasionally, in solo passages, the tenor, basso and soprano, rang forth with particular beauty and clarity. There is a perfect blending of the different parts of the chorus, an accuracy of voice leading and rhythmic precision.

ductor, for the remarkable work which it has accomplished.

All of the members of this chorus have unusually fine voices, they are fresh and of fine quality, and occasionally, in solo passages, the tenor, basso and soprano, rang forth with particular beauty and clarity. There is a perfect blending of the different parts of the chorus, an accuracy of voice leading and rhythmic precision.

All the singers are Americans, of Norwegian Lutheran descent, and neither difficulties of counterpoint nor height or depth of range had any terrors for them. The program consisted of sacred songs, motets, and part-songs by Bach, Lindeman, Grieg, Mendelssohn, Cruger, Gretchaninoff, Christiansen and Philip Nicolai and especially effective was their singing of the Martin Luther hymn, "A Mighty Fortress is Our God."

All the work was sung *A Cappella* and entirely from memory. With such an equipment, the St. Olaf Choir should certainly score unqualified successes. They surely did so with their performance in Chicago.

M. R.

#### HEAR AMERICAN WORKS

##### Fine Artists Appear in Wanamaker's, Under Witmark Direction

Over seventy-five American composers' concerts have been given in the Wanamaker auditorium since the inauguration of the series in May, 1915. On April 7, the third concert of the Fourth All-American Composers' Festival took place under the direction of M. Witmark & Sons. The program was presented by five solo artists, Edna Beatrice Bloom, soprano; Margaret Weaver, contralto; George Reimherr, tenor; Walter Greene, baritone, and Alexander Russel. The latter began and ended the recital with

admirably rendered organ numbers; Gibson's "Fantasie and Fugue," two MacDowell "Sketches" and A. Walter Kramer's "Chant Nègre."

Miss Weaver was heard in two groups of songs, including those of F. W. Vanderpool, Clay Smith, Frank Grey, W. Keith Elliott and Arthur Penn. There is richness and beauty of quality in her voice and her interpretations are always marked by good taste. Mr. Reimherr in a group of Vanderpool songs (accompanied by the composer) impressed his hearers immediately with his sincerity of effort and his pleasing personality. There is a bit of nasal quality in his voice, but he sings with much artistry. Mr. Greene pleased also in songs of Gantvoort, Guion and Briers, and Miss Bloom did some highly commendable work in four of Geoffrey O'Hara's songs (dedicated to her). The composer accompanied her effectively at the piano.

J. A. S.

PORTLAND, ORE.—The Central Presbyterian Church choir on Palm Sunday evening sang Dubois's "Seven Last Words of Christ." William J. Belcher is choir director.



# MERLE ALCOCK

## CONTRALTO—as soloist with the CHICAGO SYMPHONY ORCHESTRA

(FREDERICK A. STOCK, Conductor)

### IN ORCHESTRA HALL, CHICAGO

Chicago Daily News, March 20, 1920  
By Maurice Rosenfeld

Mrs. Merle Alcock, an American contralto, who was heard yesterday afternoon for the first time with the Chicago Symphony orchestra at its regular concert as soloist, scored a successful debut with three old sacred songs by Pergolesi, and an aria from the second act of the opera, "Samson and Delilah," by Saint-Saens.

Mrs. Alcock is a typical American artist. She makes a striking and pleasing stage appearance, and she shows intelligence in the control of her vocal talents. Her voice is warm, rich organ, very even from its lowest to its highest register; it is produced with consummate ease and facility, and it is both sympathetic and powerful.

In the three songs, "Salve Regina" from an old, resurrected manuscript purported to be by Pergolesi, and found in the New York Public Library—which was sent to Frederick Stock for modern orchestration, and which the conductor of the orchestra supplied in his usually scholarly manner—the singer disclosed sustained tones of great beauty and a style of classicism in conformity with the ecclesiastic text of the music.

She received several recalls after this number, and later in her operatic aria mentioned above she displayed a dramatic style, though this is not the most brilliant excerpt of the Saint-Saens opera. Here, also, she had to acknowledge

the appreciation of her hearers by coming forth four or five times to bow.

Herman Devries in the Chicago American, Tuesday, March 23, 1920.

#### Mrs. Alcock Great Contralto

The twenty-third program of this season's Symphony concerts last week was of such uniform interest in detail and execution that one is at a loss to emphasize any single factor of its success.

The appearance of the soloist from New York, Mrs. Merle Alcock, the contralto, was awaited with kindly curiosity, for the East has given her warm and unstinted praise. We were not disappointed, for this hearty commendation is Mrs. Alcock's just due.

She is not only the possessor of a beautiful, warmly colored, perfectly shaded voice. Her qualities as an artist are, if possible, even more valuable.

#### HAS PREMIER QUALITIES

There is in her vocal expression a fine dignity and poise, a nobility of style present only in the training of first-rank musicians.

In the three sacred songs by Pergolesi, ably orchestrated by Mr. Stock, and in the Saint-Saens aria "Printemps qui Commence," Mrs. Alcock convinced us of her absolute artistic integrity, and gave the latter aria with lovely sensuous tone and charm.

She was enthusiastically received and recalled several times.

Chicago Daily Tribune, March 20, 1920. By W. L. Hubbard

The soloist of the afternoon was Merle Alcock, who possesses a rich, sympathetic voice, opulent in volume and appealing in quality. She uses it with genuine artistry and skill and is a singer whom it proved a sincere satisfaction to hear.

Chicago Herald and Examiner, March 20, 1920.

By Audrie Alsbaugh Chase.

Mrs. Merle Alcock, her brunette beauty well set off by a graceful yellow gown received warm greetings, and extra-warm appreciation after her singing of "Salve Regina" and the aria "Printemps qui Commence" from "Samson et Delilah." The audience would willingly have violated the no encore rule if it could have found co-operation with the powers that preside.

Chicago Daily Journal, March 20, 1920. By Edward C. Moore.

Mrs. Merle Alcock, contralto, made her first appearance in Chicago yesterday afternoon, her debut being accomplished as soloist with the Chicago Symphony orchestra at Orchestra Hall.

It was high time that she came, for she has established a rather enviable reputation in other parts of the country, and on the strength of her performance with the orchestra it would seem to rest on a firm foundation. She has the qualifications of being agreeable to look upon and to listen to, consequently her presence on the stage is subject to approval in two ways.

"Tones of great beauty."

"A style of classicism."

"Typical American artist."

"Striking and pleasing stage appearance."

"Genuine artistry and skill."

"Dramatic style."

"Opulent in volume, appealing in quality."

"Mrs. Alcock a great contralto."

"Lovely sensuous tone and charm."

"Fine dignity and poise."

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## Singer Must Be Psychologist, Avows Betsy Lane Shepherd

Intimate Study of the Audience's Composite Mind Must Be Made by Successful Artist, Declares Young Soprano—Egotism as a Barrier

"THE singer who is not a psychologist," said Betsy Lane Shepherd, "handicaps himself proportionately. Perhaps I should say 'herself' since naturally I can only look at the thing from the woman's point of view, though after all, in the fundamentals, it is the same with both sexes."

"Do you mean they must study their audiences minutely?" asked the interviewer.

"I mean that and I mean also they must study themselves into the bargain. To many singers a concert is merely a matter of putting on a gown, going out onto a platform, singing some songs and getting a cheque. I do all those things, but I do a whole lot besides, and I feel that what success I have had is due quite as much to my being a good psychologist as to my being a good singer. As Voltaire's *Dr. Pangloss* keeps saying, 'Il n'y a point d'effet sans cause,' and when I want to make an effect with an audience, I have to remember that I, myself, am the cause. My audience will see me before they hear me, so I must be exceedingly careful how I dress. When I step out onto the stage, I must make my audience feel at once that I am glad to be there, so that they too will be glad I am there."

"Singers frequently ignore this point. I know of one prominent singer whose attitude to her audience typifies Vanity and nothing else. People say 'Yes, she sings well, but—' And that 'but' seals the fate of her success as a really great artist."

"An audience, you see, is not only 'it' but 'they' into the bargain. Your message must go to each individual as well as to the mass, and to do this, you have to forget yourself. I don't mean that you have to let go absolutely and forget what you are doing altogether, but you do have to remember the fact that the audience, and not yourself, is the important thing."

### Egotism Is a Barrier

"One singer told me that she suffered torture from nervousness and couldn't imagine why. Finally she realized that she was letting her Ego get the better of her. She thought so much of herself that she couldn't deliver her message and it got on her nerves. When she understood this she began to think less of herself than of what she had to say and her nerves disappeared entirely."

"I always feel that a song is not mine until it has become so much a part of me that I do not have to think consciously of every point. There is, however, a sort of Watcher Upon the Mountain Top constantly on guard and who will warn me of difficult places by saying 'Now, careful! Don't do that!' Sometimes, however, the Watcher goes to sleep, and though I may have sung a song a hun-



Betsy Lane Shepherd, Soprano

dred times, the hundred-and-first time there will be a hitch. But then, one is human, after all, and not a machine.

"Audiences don't realize that a singer sees what is going on, nor how hard it is to say what you have to say under distracting circumstances. Once, when I was singing at the Willard in Washing-

ton, a woman felt faint and asked the janitor to open a window. I was in the midst of 'Depuis le Jour' and up he came, right to the platform and crossed over to the window on one side. It wouldn't open. He tried another. That wouldn't open. Then he crossed to the other side, I singing all the time, and up went the window with a squeak! Of course, from the beginning, everyone was more interested in the window than in me and the aria was a failure in consequence.

"All audiences like songs about things they already know about. Child songs take everywhere, and bubbling, sunshiny songs. Of course, some songs go in some parts of the country that would not in others, but there are certain things that have a universal appeal."

"To come back to the question of dress. I, personally, like bright colors. It's because I come from Quaker stock and I revel in the things that were forbidden my women-ancestors. I hate blacks and greys and am stimulated by brilliant shades, that is why I sing better in them. But my old Quaker grandmother always disapproved. But I am a renegade in that, at least. But I must say though, I did hate it, the first time I saw my face on a window-card. I felt almost like Godiva. And I had another curious shock from a phonograph record I had made. I was walking through the street in my home town and I heard my own voice coming out of a cheap eating-house! Well, I felt as though I myself were singing in a bar-room!"

"I have a lot more things I want to say, but I have to go and take a lesson. Oh! Yes! I am still taking lessons! You never know how your own voice sounds and if you want to keep it in good condition, you must go on studying."

J. A. H.

## MME. CAMPANINI TO LEAVE

Widow of Impresario Delivers Farewell Message to Chicagoans

CHICAGO, April 7.—Mme. Eva T. Campanini, widow of Cleofonte Campanini, general director of the Chicago Opera Association and responsible for its growth and artistic success, to-day said farewell to Chicago. She is returning to her home in Italy and does not expect again to visit America.

Mme. Campanini gave MUSICAL AMERICA the following message:

"Dear Friends:

"I am leaving Chicago very soon. Chicago—how much that word means in my life both of gladness and of sorrow. It was here that my beloved husband worked out his highest ideals and lived to see realized the dreams of his youth."

"Where could he have found a richer soil for his endeavors than here in Chicago—the representative city of America, strenuous in its business activities but ready always to hearken to the gentle and more alluring call of art in all its varying moods."

"Before taking my departure for Italy, I feel that I must tell the dear people of Chicago what a very vital part they have played in all that Maestro Campanini had achieved in his chosen field—to express to them my personal gratitude for the splendid encouragement they have always given him—to tell them how deeply I appreciated the impressive demonstration they gave at the time of his passing on, when they showed by their tributes of respect the deep affection in which they held him."

"In conclusion, may I say to the dear

people of Chicago, likewise to you who represent the press at large, for your appreciation of him and his great work and for your splendid co-operation and sympathy at all times, from the bottom of my heart, I thank you."

"EVA T. CAMPANINI."

Chicago, April 5, 1920.

## Florida to Hear More Noted Artists

JACKSONVILLE, FLA., April 5.—The first announcement of important musical events in Florida during next season was made this week by S. Ernest Philpitt, manager of the Miami All-Star Concert Course. All of the artists engaged by Mr. Philpitt will also appear under his management in Tampa, while several dates for his attractions in Jacksonville and other Florida towns are now being arranged. The new season is to be opened on Jan. 17 at Miami, Fla., with Ossip Gabrilowitch and his Detroit Symphony Orchestra of ninety men. Afterwards,

with intervals of about one week between dates, are to follow: Mme. Galli-Curci, soprano; Josef Hofmann, pianist; Reinald Werrenrath, baritone; Sergei Rachmaninoff, pianist; Mabel Garrison, soprano; Renato Zanelli, baritone, and others.

## MERIDIAN SYMPHONY DEBUT

Newly Organized Orchestra Will Take Part in May Festival

MERIDIAN, MISS., April 7.—The Meridian Symphony Orchestra, newly organized under the auspices of the City Federation of Women's Clubs and the Y. M. C. A., under the conductorship of Paul Verpoest, made its first appearance in concert in the court house on April 4. Although confining himself, for the present, to the lighter classical and popular works, the orchestra intends to give serious symphonic programs before very long.

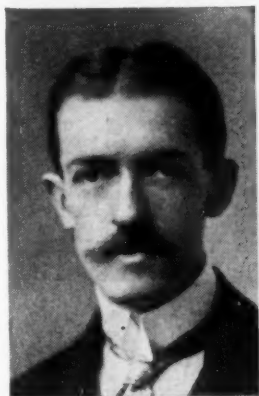
There will be a musical festival the latter part of May, in which the orchestra will have a prominent part. The officers of the organization are: Douglas Simpson, president; R. J. Darrah, vice-president; Gilbert Laper, treasurer, and Eckford Summers, librarian.

## Olive Nevin is Soloist at Cleveland Organ Recital

CLEVELAND, OHIO, April 3.—Among the most popular series concerts of the season have been the organ recitals at Trinity Cathedral given by Edwin Arthur Kraft. The assisting artist at the last was Olive Nevin, soprano. Mr. Kraft's program was brilliant. A Toccata by Lemare was played with excellent effect. A Rhapsody dedicated to Mr. Kraft by Rossiter G. Cole was greatly admired. Miss Nevin's numbers included "Vox Invictus" by Mary Turner Salter, a charming song by Gena Branscombe, "Three Mystic Ships," and Costa's "I Will Extol Thee." In all Miss Nevin displayed authority and sureness of effect. A. B.

## Florence McMillan Plays in East and the Middle West

Florence McMillan, New York pianist and accompanist, appeared with Mme. Louise Homer and Louise Homer 2nd in their joint recital in Washington, D. C., on March 22. Other recitals of Mme. Homer in which Miss McMillan shared marked success were given in Haverhill, Mass., April 4, Milwaukee, April 12, Chicago, April 13, and Pittsburgh, April 15. An interesting series of six discussions to be given by Wesley Weyman on the "Theory of Piano Technique" are scheduled for Wednesday mornings at Miss McMillan's New York studio. The first in these series occurred on April 7.



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## The Sensation of a Sensational Choral Season

In their opening concert at  
ORCHESTRA HALL, CHICAGO, ILL.

April 5th, 1920

### ST. OLAF LUTHERAN CHOIR

"One of the rarest expositions of the Superlative in choral singing."—Rene Devries, in the Chicago American.

April 6, 1920.

(Chicago Daily Tribune)

By W. L. HUBBARD

The concert in Orchestra Hall last night by the St. Olaf Lutheran Choir attracted a large audience and proved an entertainment of exceptional musical worth and beauty.

If the singing offered throughout the tour be of such quality as was that last night, the reputations of both choir and its leader will hold high place in the choral world by time the homecoming is accomplished.

The choir sings exceptionally. The voices are beautiful in their freedom of emission, their roundness and their purity, and all seem to possess a suggestion of freshness and out-doors-ness that involuntarily creates visions of wide plains, big forests and clear air.

The voices are the singing voices of the Scandinavian with the tang and freshness that so often distinguish such. And these voices are admirably trained. They are true as a bell and they respond with the same certainty, exactness and clarity. The tone is capable of finest gradations ranging from ringing forte to an exquisitely soft piano, and the soft tone is ever just as pure, just as true as is the loud. The voices blend perfectly thus making the tonal mass invariably a delight.

Musically and interpretatively, too, the choir stands on high level. The diction is such that every word is clearly and easily intelligible, and in the handling of either massed harmonies or in the weaving of polyphonic lines the singers do exceptional work.

The program was purely sacred in musical matter, but it nevertheless interested and held the hearers because of the rare manner in which every number was sung.

(Chicago Daily Journal)

By EDWARD C. MOORE

One of the great surprises of the musical season occurred last night at Orchestra Hall, where the St. Olaf Choir from the college of the same name at Northfield, Minn., made its first appearance in Chicago.

Seldom has a musical organization of any dimensions come into this city with less preliminary heralding. Seldom has there been one that deserved it more, or was better capable of living up to advance enthusiasm.

In many ways this was the most interesting choral body that has been heard in Chicago since the time, some half-dozen years ago, that the Russian choir from New York gave a few concerts on the outskirts of the city.

And their singing was nothing short of superb. They were well past the youthful immaturity that might reasonably have been expected of a college choir. They were perfectly balanced and perfectly flexible; they could raise their voices to a thrilling, exultant shout, or throttle them down to the merest whisper of tone; an eight-part motet presented no more difficulties to them than a passage in unison; they had spirit; they had refinement, and they kept under perfect control.

Now enroute Chicago to New York and return. A few open dates can still be arranged.

NEW YORK  
Carnegie Hall,  
April 27th, 1920.

BROOKLYN, N. Y.  
Academy of Music,  
April 25th, 1920.

For particulars apply to—

M. H. HANSON, 437 Fifth Avenue, New York

The next time that the St. Olaf Choir comes to Chicago, it will be better known. It is now starting on a series of about thirty concerts that will carry it to New York and back again. It ought to sing here again on its homeward swing. When it does—if it does—the admirer of fine choral singing will miss something if he does not hear it.

(Chicago Evening American)

By HERMAN DEVRIES

Manager M. H. Hanson of New York, directing the tournee of the St. Olaf Choir, from the Northfield, Minnesota, college of that name, deserves our sincerest thanks for including Chicago in its itinerary. Else we would have missed one of the rarest expositions of the superlative in choral singing.

It is a group of young people, twenty male and thirty female singers, all of them letter-perfect, pitch-perfect, tone-perfect, text-perfect in the most difficult classic choral music, singing absolutely from memory and without accompaniment, even without the opening assurance of the diapason or tuning-fork!

Their director, F. Melius Christiansen, gets effects unlike those produced by any like organization heard in these parts.

Their pianissimo is of wonderful tenacity, fine-spun as silk, yet never lacking in musical quality. Their dynamics are their own, and the ensemble effects are quite flawless.

(Chicago Daily News)

BY MAURICE ROSENFELD

Up at Northfield, Minn., there is the St. Olaf college, and its possession of a mixed chorus of some fifty voices has finally become known to the outside world to the extent that this body of singers has started on an extended concert tour which began last evening in Chicago in Orchestra Hall.

Such exquisite choral singing as that which this highly trained body presented on this occasion stands alone among the musical achievements heard here in many a day, and credit must be given to F. Melius Christiansen, the conductor, for the remarkable work he has accomplished with his material. From occasional solo passages, which stood forth through the evening, it is evident that the voices of the choir are all of unusual natural beauty and perfectly drilled.

A tenor, whose vocal quality is not only clear, but of peculiar suavity and beauty, a basso, whose voice is low and ringing, a soprano of crystal brilliance and fineness of tone, were some of the individual characteristics noticed, but the perfect blending, the accuracy of the part leading and the precision and tone shading of the entire chorus make this organization unique for musical perfection and rhythmic precision.

The St. Olaf singers are all from Norwegian, Lutheran antecedents, though most of them are young Americans, and neither difficulties of counterpoint, nor height nor depth of range, hold any terrors for these intrepid vocalists. They attacked the sacred songs, the fugal figures and the part songs with fine, clean cut accent and with pure intonation.

## LOS ANGELES ENJOYS CONCERTS AT DAWN

### Both Symphonies Give Easter Programs at Sunrise—Popular Offerings

LOS ANGELES, CAL., Apr. 4.—Several years ago, Riverside set a fashion that every section and town in Southern California seems to follow, in sunrise Easter services. The fashion this year seems to tend to orchestras. The Philharmonic Orchestra combined with the Hollywood popular chorus under Hugo Kirchkofer for a sunrise service on a low hill in the eastern section of that district. The program conducted by Mr. Rothwell opened with the "Rienzi" Overture played by the brass. Mrs. Dreyfus was soloist, singing Frederick Stevenson's "Salutation to the Dawn."

The Los Angeles Symphony, under Adolf Tandler, was the attraction at the Pasadena Easter dawn service, on the Huntington Hotel lawn. It opened with a horn quartet written by Mr. Tandler. The soloists were Mrs. Sprotte and Juan de la Cruz. Other numbers were Dunham's "Aurora," Prayer from Tchaikovsky's "Mozartiana" Suite, and the "Magic Fire" music from Wagner's "Walküre."

Not content with this early start on Easter, both orchestras gave popular concerts in the afternoon in their respective auditoriums. The Philharmonic combined with the Stanford College Glee Club under Warren D. Allen, which has been concertizing in this section for the past week. The orchestral numbers were the Andante from Brahms' Third Symphony, the "Lohengrin" Prelude, two of Percy Grainger's Irish Dances, the Chabrier "Espana" and Elgar's "Pomp and Circumstance" March.

At the same hour, Conductor Tandler was leading the Los Angeles Symphony through the following program at Temple Auditorium: His Easter Chorale for horns, three German Dances by Mozart, "Indian Romance" and "Meditation" for strings, by Henry Schoenfeld; the Second "Arlesienne" Suite, Bizet, and the "Blue Danube" Waltz. The soloist was

Lucia Laraia, playing the difficult G Minor Harp Concerto of Parish Alvars in fine style. Mrs. Laraia is the harpist of the orchestra.

Marcella Craft again was the soloist of the original Easter dawn repetition at Mount Rubidoux, Riverside, Cal., today, coming from her opera engagement with the San Carlo Company at Denver for that purpose.

Constance Balfour was the soloist at the Eagle Rock Easter dawn service accompanied by orchestra.

Alfred Wallenstein, cellist, will tour South America with Maud Allen. He formerly made the same tour with Mme. Pavlova.

The Zoellner Quartet tour has been somewhat extended, so the Los Angeles series will not be taken up until Apr. 20. W. F. G.

### Roderick White Wins Honors on His Tour to Pacific Coast

Roderick White, the violinist, who is making a concert tour to the Pacific Coast, has been meeting with much success. On March 21 Mr. White took part in the Easter musical program which was given at Vassar College, Poughkeepsie, N. Y. On this occasion he was heard in "Good Friday Spell" from Wagner's "Parsifal," with organ accompaniment; Bazzini's "Prayer," Wieniawski's "Romance," and his own "Serenade." On April 8 he appeared as soloist with the St. Cecilia Chorus, Grand Rapids, Mich.

### Lhévienne Appears Before Teachers' College in Cedar Falls, Ia.

CEDAR FALLS, IOWA, April 3.—Josef Lhévienne, at his recital on Thursday evening at the auditorium of the State Teachers' College, was greeted by the most appreciative and attentive audience that has ever gathered here. There were a large number of musicians and music students in the audience. No one could help feeling the breathless tenseness throughout the first number, the Brahms Sonata, Op. 5. At the close the encores were so continuous that six encores were given. B. C.

## UMBERTO BEDUSCHI

Great Italian Tenor

FORMERLY LEADING TENOR AT

COVENT GARDEN, LONDON; IMPERIAL THEATRE, MOSCOW;  
ROYAL THEATRE, MADRID; ROYAL ARGENTINE, ROME

TWENTY YEARS' experience in Grand Opera and SIXTEEN YEARS of successful teaching in Chicago have enabled Signor Beduschi to place his pupils in leading positions in GRAND OPERA, Light Opera and Oratorio, as well as the Teaching and Concert field.

The opinion from ROME the first time he played "Manon Lescaut," by Puccini: "Signor Beduschi is the best De Grieux that Puccini could possibly find. His voice is even and sympathetic all through the register, and he sings always without holding it back. The 'timbre' of his voice is 'Bellissimo,' AND HE SHOWS THAT HE KNOWS PERFECTLY THE TRUE ITALIAN METHOD."—COUNT FRANCHI DE VALETTA.

From Ricordi, of the Music House of Milan, Rome, Naples, Paris, London (Telegram):

"To Signor Beduschi: I believe it unnecessary to express my confidence in you, but it is of the first importance that you go to the London Début of Manon and Falstaff. You will understand that it is very essential for Italian art that it is presented favorably. I select you for the important occasion. I believe in you from my heart, that your artistic intelligence will represent Italian art truly."—RICORDI.



In 1894 at Palermo Signor Beduschi was presented with a song "Dici!" composed by Gino Marinuzzi, the great conductor, who was then a young boy. The song bears the following inscription:

"Ad un grande artista . . . piccola canzone!"

GINO MARINUZZI.

5806 Harper Avenue, Chicago.

January 28, 1917.

"Dear Signor Beduschi, it is with lively satisfaction that I write these lines to tell you of my pleasure at hearing your wonderful pupil, Wm. Rogerson, sing 'Che Gelida Manina' with my orchestra."

"It was a superb performance and with the ringing high 'C' at the climax made a great impression on the whole audience. You should be heartily congratulated on this most excellent showing of Mr. Rogerson, your pupil. Wishing you both the greatest success and with kind regards, I am, sincerely, ARTHUR DUNHAM."

Signor Umberto Beduschi,

70 Auditorium Building, Chicago.

December 1, 1917.

"My Dear Signor: May I congratulate you upon the brilliant performance of your pupil, Mr. William Rogerson, with the American Symphony Orchestra on the 25th of last month. His success with the audience was astonishing and his high D flat in the cadenza of the Cujus Anima quite swept them off their feet, also the Tosca Aria was corking."

Yours very sincerely, G. D. GUNN.

Madam Nordica and Titto Ruffo have both recommended Signor Beduschi as a teacher, as the following letters will show:

"My Dear Mr. Beduschi: A few nights ago I sang for Madam Nordica, and the marked improvement in my singing, which she commented on, gives me cause for much encouragement. Using her own language from a letter dated April 20th will show how pleased she is with my progress."

"LET ME TELL YOU ONCE MORE HOW PLEASED I AM AT YOUR GREAT IMPROVEMENT, AND DON'T STOP."

"Mr. Beduschi, I must credit this improvement to your instruction, and accept my sincere thanks."

"Madam Nordica sends her compliments to Signor Beduschi."

"Faithfully your pupil."—(Signed) F. P.

"Dear Miss: In reply to your letter of the 7th I have the pleasure of telling you that, as far as I know, and to my liking, the best singing teacher here is Mr. Umberto Beduschi, 70 Auditorium Building, who is also an Italian and my friend. I am, dear Miss,

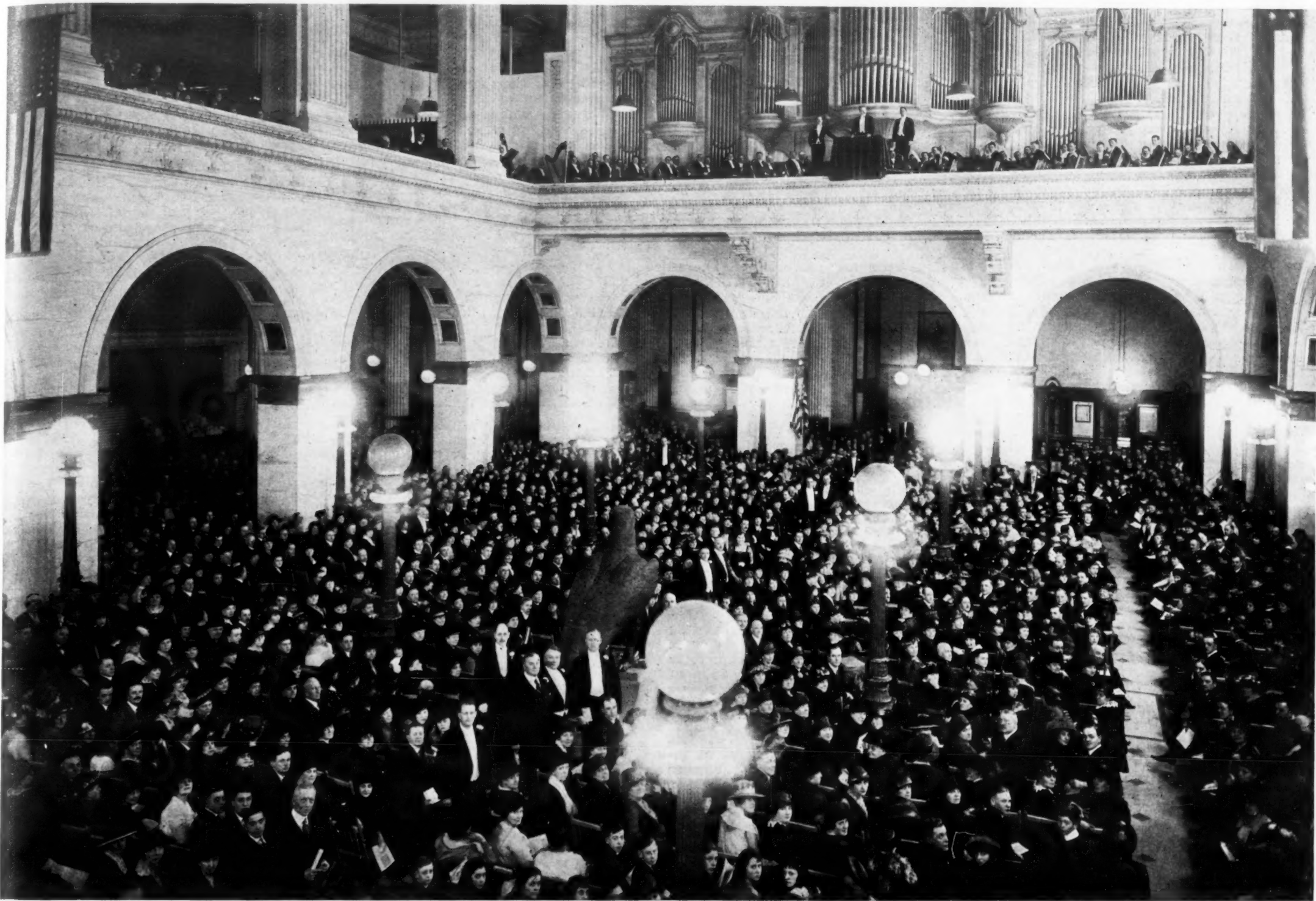
"Yours truly, (Signed) TITTO RUFFO."

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## Ascendancy of the Organ as a Concert Instrument



Grand Court of Wanamaker's Store, Philadelphia, at the Jubilee Concert with Courboin of the Philadelphia Orchestra

By ALEXANDER RUSSELL

SOME 200 years ago a musical enthusiast attempted to donate an organ to a Puritan church in Boston. The gift was refused by an overwhelming vote. The Puritan Fathers said: "We do not think it proper to use the same in the public worship of God." About the time when the Pilgrim Fathers landed at Plymouth, 30,000 persons crowded St. Peter's in Rome to hear the first performance of Frescobaldi at the organ. Bach walked fifty miles to Lübeck to hear Buxtehude play—at almost the same time that the Puritans refused Mr. Brattle's organ in Boston.

To-day you can see this same rejected instrument in Portsmouth, and if you do see it, you may observe a satisfied expression on its ancient face—if an organ

can be said to have a face. For the organ has had a sweet revenge. Not only did it survive the Puritanical ban, but it invaded the church and has reigned there supreme ever since; it has forced open the doors of concert halls throughout the land, and presided in majestic dignity on the stages thereof; it has penetrated the sacred precincts of the home, and soothed the nerves of tired (and very successful) business men. It has long since become a prime requisite in the music of our national pastime, the "movie." And in the years 1919-1920 it has created for itself a new renaissance as a concert instrument.

Persons may not walk fifty miles to-day to hear the organ: steam, electricity and gasoline have made that unnecessary. But during the season of 1919-1920 more than 125,000 persons traveled many miles to hear a series of organ recitals in a certain city of America. And that is why

I say that a new renaissance has come to pass in the history of the organ. Let me tell you about it.

In March, 1919, the largest organ in the world, situated in the Grand Court of the Wanamaker Philadelphia store, joined in a jubilation of tone with the Philadelphia Symphony Orchestra before an assemblage of 12,000 persons. Leopold Stokowski conducted the orchestra and Charles M. Courboin, the Belgian virtuoso, presided at the organ. So profound was the impression created, and so numerous were the requests for further opportunities to hear this great instrument under ideal concert conditions, that a series of evening organ recitals was inaugurated in October, 1919, with Charles Courboin as guest soloist.

Of these concerts twenty-two have been given so far, the programs consisting largely of organ alone, with the occasional addition of choral bodies or instrumental ensembles for special occasions. Last week's MUSICAL AMERICA gave an account of the second Musicians' Assembly on March 24, 1920, when the Philadelphia Orchestra, under Stokowski, again joined with the great organ in a concert of tremendous significance, with Charles M. Courboin and Pietro A. Yon as organists. The attendance at this second orchestra-organ event totalled 14,000 persons. For the twenty-two concerts of

the entire series it has approximated 125,000—probably the largest audience ever assembled at a protracted series of organ recitals anywhere in the world.

The terms "largest organ in the world" and "largest audience" have been applied to a multitude of instruments and occasions. The terms have in themselves no artistic significance. How does the "largest organ" in the world sound, and how does this "largest audience" react to it?

As director of these remarkable concerts, it has been my privilege to observe the development of a new form of public education in musical appreciation, and it may be of interest to record these observations now. First let me answer the question about the organ itself.

### Organ's Great Power

Balzac called the organ "a whole orchestra," by which he meant that its tonal resources embrace the dynamics and colors of the orchestra. But the organ is more than an orchestra. Its compass exceeds by many notes the lowest and highest of the orchestra; dynamically it is incomparable—there are tone masses in the Grand Court organ which for sheer overpowering weight of sound are to be found in no other instrument on earth;

[Continued on page 16]

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## Ascendancy of the Organ as a Concert Instrument

[Continued from page 15]

it has ten tone-colors to the orchestra's one—the infinite variety obtainable by the use of individual mixtures, for example, will give pigments of an entirely individual and unique type.

The organ, therefore, is not a substitute for the orchestra. It has its own field of activity, a literature which for structural interest is only equalled by the orchestra's, a capacity for sustained sonority of melody and harmony which is infinitely superior to any other instrument. And in the painting of moods of solemnity and lofty grandeur it is incomparable.

The existence of the Grand Court organ, the magnificence of its tone-quality, its location in a building of vast spaces where the sound can mould itself before reaching the ear—these circumstances present an opportunity for public education in music, as well as entertainment, unparalleled in the history of American art. Further, this opportunity constitutes a duty to art in the inherent obligation to dedicate these mighty resources to the spreading of the gospel of good music. The owners of this building and this instrument have recognized this opportunity, and are splendidly discharging this obligation in the free gift of these concerts to the public.

The programs have been arranged to present not only legitimate organ music from all epochs and schools, but also to mirror in new lights and colors the masterpieces of other fields of creative activity, in so far as these lend themselves to the limitations of the organ. For the organ can be, should be, and is, the great interpreting medium for musical literature in general.

Now the next question: Why should so vast an audience come to hear organ music week after week? I have already tried to give one answer—the superb interpreting possibilities of the organ itself. The second answer is the splendid gifts of the organist, Courboin. Of his virtuosity as a performer, his magic fingers, his remarkable memory which has enabled him to play over 250 different compositions from memory in this series,

of his unusual ability as an interpreter of great music—of all these things I do not need to speak. They have been said before by competent critics.

### An Invisible Instrument

But the third answer is, I believe, the most significant of all. It is this: music-lovers by the thousand are being created by the unusual conditions which obtain at these concerts. The keyboard is invisible to the audience, the performer sitting in an alcoved space on the floor above the main court. Owing to the construction of the six galleries above the court, a portion of the audience cannot see the instrument, and no one at any time sees the performer. Therefore since there is nothing to distract the eye, the audience has nothing to do but listen. And they do listen, intently, eagerly. It is this absorbed listening week after week, which has created this ever-growing throng of music-lovers.

Who would go to hear Paderewski, Caruso or Kreisler unless he could be

assured of a seat where the artist might be seen? And yet we know that the highest type of musical enjoyment comes from the appeal to the intellect and emotions of the pure sound of the music itself. The personality of the performer is an integral part of musical re-creation, and certain types of music depend for effect upon the assistance of the eye in watching the performer, or in absorbing a stage picture while listening. Of such is the kingdom of opera, for example. But music which is stripped of extraneous aids, music which makes its appeal through the ear alone, music which exists alone—that music is, after all, the art-form which best stimulates musical appreciation.

The curious, the novel, the spectacular, may create an audience, but only musical appreciation will perpetuate it. Perhaps these evening organ concerts on the Wanamaker organ have opened a new perspective in the creation and perpetuation of audiences, for 125,000 persons have come, just to listen.

strength which is far beyond the average coloratura. The "Vesper Hymn" from the Old English, Troyer's "Invocation to a Sun God."

Coenraad V. Bos played some of the most artistic accompaniments that have ever been heard in Milwaukee. For sheer delicacy of tone, for the most sensitive response to the demands of the singer, for the most careful art of emphasis, Mr. Bos has not been surpassed among accompanists who have visited this city. He also played a group of Beethoven, Chopin and Rachmaninoff compositions which were highly enjoyable, and which brought the most unqualified admiration of his hearers.

August Rodeman, flautist, also made a fine impression, with his obligatos, as well as with Debussy and Gluck numbers as solos. The Debussy Arabesque was a good example of spontaneous and impulsive interpretation. C. O. S.

The newly organized Music Association of Columbia, S. C., will hold its first festival on May 14 and 15. The principal attraction will be the Russian Symphony.

### HEMPEL IN MILWAUKEE

Soprano Presented in Recital by Marion Andrews

MILWAUKEE, Wis., April 2.—One of the most notable concerts of Milwaukee's musical season was that of Frieda Hempel, who was brought here under the auspices of Marion Andrews. Miss Hempel's personality was especially impressive. The warmth of her interpretations, the frank pleasure at the continued approval of the audience, the graciousness with which encores were granted, all helped to put her in close touch with her auditors. The group of French songs was especially well done by Miss Hempel.

Two Handel numbers were given, representing Miss Hempel's art in fine coloratura singing. The clearest of intonation, the most rippling of runs, are clearly evident in her work. But Miss Hempel is more than a mere singer of colorless notes. She sings English ballads in fine style, with a fervency and

### BESSIE KAPLAN IN RECITAL

Popular Chicago Pianist Gives Annual Program in Native City

CHICAGO, April 4.—Bessie Birdie Kaplan, the popular Chicago pianist, gave her annual piano recital at Kimball Hall recently before a large, responsive audience, and displayed, as on former occasions, artistic accomplishments that entitle her to be regarded as one of the city's gifted pianists.

Her program for the concert under review brought to hearing some interesting standard compositions by Haydn, Gluck, Saint-Saëns, Beethoven and Brahms, and for her principal number of the evening she chose the B Minor Sonata by Chopin, completing the recital with several novel works by Ganz, Lischitzky and Liszt.

In her presentation of Chopin's sonata Miss Kaplan brought forth tone of varying power and quality, insight of the musical contents of the work and brilliance of interpretation. The scherzo and finale she played with dashing bravura. Her interpretation of the first section was broad and sonorous, and the largo she made romantic and songful.

Liszt's Reminiscences from Meyerbeer's opera, "Robert le Diable," is a tremendously difficult transcription, but is not particularly distinguished for its pianistic beauty. It showed, however, a fine command of octave technic and power.

Miss Kaplan made a great success and was recalled many times during the evening. M. R.

### Florence Haenle Appears Before Quaker City Audiences

PHILADELPHIA, April 8.—Florence Haenle, violinist, has this season filled many important engagements. Among her recent appearances where she scored marked success were two concerts in the March Festival of Music series given in Wanamaker's Egyptian Hall.

On March 27 Grand Army of the Republic Day was celebrated, and on March 29 the anniversary concert was given. On both occasions Miss Haenle was one of the soloists. She was cordially received by large audiences, playing charmingly works of Drdla, Fibish, Gardner, Chaminade and Bazzini.

## NEW YORK AND OTHER CRITICS PRAISE

# SAMAROFF

## BEETHOVEN PLAYING

"Beethoven's Choral Fantasia was a delight to hear, especially in a performance so remarkably fine. . . . Mme. Samaroff played the piano part imaginatively, sonorously, in the spirit of the music."

Richard Aldrich in *The New York Times*.

" . . . Olga Samaroff supplying the piano part, which she did with tonal beauty and rare eloquence."

Henry T. Finck in *The New York Evening Post*.

"The performance of last evening was of uncommon excellence. . . . Mme. Samaroff's playing of the piano solo was one of great



beauty, and it united itself admirably with the choral and orchestral delivery."

W. J. Henderson in *The New York Sun and Herald*.

"Madame Samaroff played the great Sonata (Beethoven's Appassionata) magnificently. It was a revelation and an inspiration to hear the master work interpreted by an artist who brought to it the touch of divine fire."

Wilmington Evening Journal.

"Her playing of Beethoven's Sonatas was a revelation . . . She is at the head of her profession and plays with a mastery which could readily be envied by any man."

Wilmington Morning News.

## WINS BRILLIANT SUCCESS AT TORONTO FESTIVAL

"Won recognition that for unanimity of enthusiasm is afforded to few."

Toronto Globe.

"One seldom hears a woman who can give Liszt as satisfactorily as did Madame Samaroff."

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The Toronto World.

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## New Rochelle Applauds Plea for Native Music

John C. Freund's Address At High School Auditorium, Under Woman's Club Auspices Interests a Large Audience—  
Virginia Rea, Berthe Baret and Fernando Carpi Present a Musical Program of Engaging Character

NEW ROCHELLE, N. Y., April 6.—John C. Freund, editor of *MUSICAL AMERICA*, was the speaker at the concert given at the High School Auditorium last evening under the auspices of the music section of the Woman's Club. He was received with enthusiasm by a large and representative audience, which also accorded a warm welcome to the stars who appeared.

Mr. Freund brought with him Fernando Carpi, tenor of the Metropolitan, and Virginia Rea, an American soprano. Berthe Baret, French violinist, was also heard, the three artists meriting great applause and winning encores.

Mme. Baret played first, offering the "Chaconne" by Vitali, which revealed her as a violinist of exceptional ability. Bernardine Kieckhoefer, as accompanist, also played capably, as she did for the other two artists.

Miss Rae sang the "Caro Nome" aria from "Rigoletto" with such telling effect that she had to sing "Daddy's Sweetheart," by Lehman, as an encore.

Then Signor Carpi appeared amid considerable applause. His first selection was "Una Furtiva Lagrima," from "L'Elisir d'Amore." His first encore number was Serenata by Coselli. The Metropolitan tenor was in such fine voice and scored so well that he had to sing again, this time offering Serenata Gelata by Buzzi-Peccia. This too was vigorously applauded.

Mrs. Joseph T. Brown, chairman of the

committee in charge of the concert, then introduced Mr. Freund. She referred to him as "that young man in music," and as the editor walked down the aisle he



Berthe Baret, Violinist

was greeted by applause which was sustained for several seconds.

### Plea for New Musical Life

The address was characteristic of the speaker. He made a strong plea for a greater musical America, urging that the schools be made the foundation of the new life in music. Throughout his address he emphasized the importance of

America in the world of music, the worth of the nation not having heretofore been rated at its real value.

He was frequently interrupted by applause and did not confine himself entirely to the serious things, but also told of some highly entertaining incidents.

But his plea for "more music" was re-



Virginia Rea, Soprano



Fernando Carpi, Tenor

ceived with undoubted enthusiasm. He struck the keynote of what this city has been striving for in its own way—a greater musical nation. Mr. Freund himself recognized the work already be-

ing done here and commented upon it.

In opening his address he referred to the artists appearing with him and paid tribute to their ability.

Mr. Freund then told of some of his experiences when he first had the temerity in 1872 to enter the field of musical journalism.

Then he began a review of music, showing how it was music which worked through all the ages, under every difficulty, in the face of every trouble and despite every obstacle. When a ship sinks there are the singers; on the battlefronts there are the singers, and everywhere, he said, music is to be found.

At another point he referred to the need for greater musical education and said it must be started in the public schools on an enlarged scale. Community concerts must be increased and in every way the work of making more qualified musicians expanded.

"America must declare her musical independence," said Mr. Freund, "get rid of old ideas and stand up squarely for our own musicians. We must get rid of the ridiculous prejudice that one must go to Europe for atmosphere and to study."

When he concluded his address, Mr. Freund was accorded an ovation.

The concert was brought to a conclusion with following numbers by the respective artists:

Waltz Song, "Romeo and Juliet," Miss Rea; Meditation, Cottenet; Finale (Concerto) Mendelssohn; Mme. Baret, and "Come to Me, Love," L. Roland, "Swing Low, Sweet Chariot," H. T. Burleigh, Fernando Carpi. All the artists had to give encores. Signor Carpi closed the evening amid a burst of enthusiasm.

F. E. K.

### MISS DU CARP IN DEBUT

Young French Pianist Gives Her First American Recital

Marie Magdeleine Du Carp, a young French pianist, copiously indorsed by Gabriel Pierné, Xavier Leroux, Florent Schmitt, Gaston Carraud and other notables, made an American debut at Aeolian Hall, Tuesday afternoon, April 6, but without disclosing any persuasive reasons for the compliments affixed to her by these musicians.

Miss Du Carp played a Bach-Tausig Toccata and Fugue, Schumann's Symphonic Studies, and some Chopin, Debussy, Liszt and Ravel much of the time with wearisome deliberateness and, in general, with poor rhythmical sense. Her performances lacked vitality, nuance, technical distinction or anything of arresting intellectual or imaginative qualities.

H. F. P.

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**MME. LUND IN RECITAL**

Soprano Offers Program Before Large Audience at Princess Theater

Mme. Charlotte Lund, soprano, before an audience of amiable and appreciative character, presented a recital at the Princess Theater on Sunday afternoon. Possessing a most pleasing mezzo voice

but somewhat forced in her upper register. She offered a program comprised of Peri's "Invocazione di Orfeo," Mozart's "Deh Vieni Non Tardar," Tirindelli's lovely "Sconforto" and "Portami Via," which she accomplished admirably; a group of Grieg, "Fra Monte Pincio," "En Drom," "En Svane" and "Tak for Dit Raad," Duparc's "Invitation au Voyage," Debussy's "Chevaux de Bois,"

Fauré's "Après un Rêve," Paladilhé's "Psyche," Bemberg's "Chant Vénétienne," Campbell-Tipton's "Invocation," Mabel Wood Hill's "Song at Capri," Kramer's "Last Hour," "I Am the Wind" by Florence Parr Gere, Saenger's "Memory" and Ronald's "Love, I Have Won You."

Gordon Hampson proved an excellent accompanist. The audience showed its pleasure at all her work. F. G.

**TWO NOTED SINGERS SCORE**

Marie Tiffany and Louis Graveure Appear in Olean, N. Y.

OLEAN, N. Y., April 10.—Under the auspices of the Chromatic Club a joint recital of rare excellence was given last evening in the Havens Theater by Marie Tiffany, soprano of the Metropolitan Opera, and Louis Graveure, baritone, with Bryceson Treharne at the piano.

In French songs by Debussy, Fauré and Chausson Miss Tiffany charmed her hearers, her voice and art making an immediate appeal. She later sang two other groups, including Cyril Scott's "The Valley of Silence," Brockway's "The Nightingale" and Buzzi-Pecchia's "When I Go Alone" and finally Emerson Whithorne's "The Babe in the Garden," Edward German's "Charming Chloe," Kramer's "Now Like a Lantern" and Goatley's "Pipe Out, Ye Silver Flutes." She was encored and added the aria "O, Mio Babbino," from Puccini's "Gianni Schicchi" and "Mighty Lak' a Rose."

Mr. Graveure offered a group of Hungarian folksongs arranged by Korbay, songs of Franck and Paladilhé, the Prologue to "Pagliacci," which he sang magnificently and a final group of American and English songs, among them Elgar's "Pleading," Fay Foster's "My Menagerie," Treharne's "Corals" and Coleridge-Taylor's "Five-and-Twenty Sailorsmen." His polished artistry and his appealing voice won him recalls and encores. Mr. Treharne played the accompaniments for both artists artistically.

**MRS. BREADY GIVES RECITAL**

"Blue Bird," Subject of Her Opera-Recital Before Montclair Club

Among recent successful appearances of Mrs. George Lee Bready was her opera recital on Albert Wolff's "The Blue Bird," in Montclair. Mrs. Bready gave the work at the Woman's Club before an audience that was deeply interested, as many in it had heard her on her previous appearances there. For the occasion she was dressed in appropriate blue. So splendid an impression did her opera-recital make that arrangements are under way for an entire series, to be given by her in Montclair next winter.

Mrs. Bready has just returned from a southern trip, having given "Samson and Delilah" and "The Blue Bird" on March 19 and 20. This has been Mrs. Bready's fifth season at Oldfield's School for Girls at Glencoe, Md., her previous recitals there having been devoted to the Wagner cycle and other operas, old and modern.

**MISS CASRIEL IN DEBUT**

Pianist Heard by Large Audience in Interesting Program

A large audience was present at the début of Gertrude Casriel, pianist, at the Sixty-third Street Music Hall on Saturday evening, March 20. Miss Casriel has had for her teachers, Albert Ross Parsons, Rubin Goldmark and Beryl Rubinstein.

The program included not only Bach's Prelude and Fugue in C Minor, but also the Mendelssohn Prelude and Fugue in E Minor, with its lovely singing melody in the entrance. The Beethoven Sonata, Op. 27, which has not been heard so often this season as usual followed; and was in turn succeeded by the ever-beautiful "Warum" and "Aufschwung" of Schumann, recorded on the program by English titles. An interesting Chopin group followed; the Etude in A Flat, the "Black-Key" Etude also; the "Berceuse," the A Flat Impromptu, and the waltz in E Minor. After the "Moment Triste" by Weksler, Liszt's brilliant Etude de Concert in F Minor closed the program, which was greeted throughout with applause. P. A.

Heifetz Attracts Gigantic Audience in Newark, N. J.

NEWARK, N. J., April 10.—The largest audience that has yet attended a recital in the Fuerstman World Famous Artist Series applauded Jascha Heifetz at the Armory last Wednesday evening. Although the program began with an uninteresting Handel sonata, interest in the evening's proceedings was quickly awakened by the Wieniawski concerto in D Minor, and the enthusiasm of the audience gradually rose until at the close of the program Mr. Heifetz had to play one encore after another. Samuel Chotzloff played the piano accompaniments in a manner fully comparable with the artistry of his colleague. P. G.

# CHARLES DE HARRACK

HOLDS LARGE NEW YORK AUDIENCE SPELLBOUND

*In His Piano Recital at Aeolian Hall, April 3rd*

## A Few Press Opinions of This Recital

N. Y. Tribune, April 4th.

Mr. De Harrack is an artist who is distinctly musical and whose technical equipment is excellent. His playing of the Rubinstein G Minor Barcarolle and the Scriabine Nocturne, for left hand only, was admirable in its clarity, incisiveness of touch and command of tone color.

N. Y. Times, April 4th.

Mr. De Harrack plays with a musical tone and evident sympathy with his subject matter.

N. Y. American, April 4th.

The great host of pianists had an important and interesting addition yesterday afternoon when Charles De Harrack gave his New York recital at Aeolian Hall. His readings were musicianly and showed sincere study and intelligent understanding. He has a beautiful singing tone, a careful attack; well grounded technique and a commendable application of dramatic values. He played the Gluck-Sgambati "Melody" with classic simplicity; Beethoven's "Sonata Appassionata" with nobility and eloquence; Rubinstein's Barcarolle with suave melodiousness; the D Flat Nocturne of Chopin and the C Sharp Minor Valse with fine romantic vision.

Brooklyn Standard Union, April 5th.

In the Scriabine Nocturne he demonstrated a left-hand virtuosity of considerable showiness. It sounded like two hands.



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## Evenness of Tone Is Leading Factor in Voice, Declares Kathryn Carylna

Only the Complete Utilization of Overtone Spaces Will Bring the Desired Quality, Asserts New York Singing Teacher

"Of great importance is evenness of tone in voice-building," declared Kathryn Carylna, the New York vocal teacher, last week to a representative of MUSICAL AMERICA during a recent visit to her studio.

"This evenness of the scale is the result of the blending of the resonances and is one of the significant characteristics of my work. The complete utilization of the overtone spaces insures a velvety and carrying quality to every tone produced, resulting in a free and natural delivery.

"No voice is refractory to the soundness of the principles applied," continued Mme. Carylna, "and every voice must show rapid improvement if trained along these well established lines.

"Defects of tone production must disappear as all difficulties are eliminated which interfere with a free delivery, giving a sense of repose to the singer as well as the listener."

Convincing demonstrations of these principles were given by Mme. Carylna. Among her artist-pupils of promise are Irma Rea, a soprano well known in Cleveland (Ohio) musical circles, Estelle Scribner, a contralto of exceptional range and volume, and Lilly Meagher, soprano. Miss Meagher scored recently



Kathryn Carylna, New York Vocal Teacher

as soloist with the Boston Symphony Orchestra in Lawrence, Mass., which appearance won for the gifted singer a re-engagement for next season. Her other successes recorded this month included recitals in Nashua, Springfield, Rockland and Lowell, Mass. M. B. S.

which had for its idea the admission of the artist into the bureau on a semi-co-operative basis, with no retainers or fees to be paid by the artists. Mme. Yorke will make her debut at Carnegie Hall on Friday evening, April 23.

### CONCERTS AT WANAMAKER'S

Songs by American Composers Featured By Prominent Singers

PHILADELPHIA, Apr. 10.—During March two programs entirely devoted to songs issued by the house of Witmark were given in the special series of concerts at Egyptian Hall in the Wanamaker store, under the direction of Mary Vogt.

On Mar. 15 George Reimherr, the New York tenor, appeared with Paulo Gruppe, 'cellist, in a program that attracted a large audience to the hall. Mr. Reimherr, in excellent voice, sang four songs by Arthur A. Penn, including "The Lamplit Hour" and "Smilin' Through," and accompanied by Frederick W. Vanderpool at the piano a group of this composer's songs, among them "Nobody Knew" and "The Want of You." He closed with a group of songs by Keith Elliott, Victor Herbert, Clay Smith and Geoffrey O'Hara.

The following week, on Mar. 24, a quartet, composed of May Ebrey Hotz, soprano; Marie Stone Langston, contralto; Philip Warren Cooke, tenor, and Henry Hotz, bass, opened the program with compositions by Vanderpool and Smith, and closed with Vanderpool's "Ma-

Little Sunflower" in its quartet version. The individual singers performed admirably songs by Gantvoort, Vanderpool, John Barnes Wells, Penn, Ball, Grey and Victor Herbert, Mr. Penn presiding at the piano and lending an especial interest to the singing of his songs by Mrs. Hotz, Miss Langstone and Mr. Cooke.

### MCCORMACK SINGS WITH N. Y. EUPHONY SOCIETY

Tenor Warmly Received In Concert At Waldorf Astoria—Catherine Neus Also Heard

With John McCormack as soloist the New York Euphony Society, of which Mrs. James J. Gormley is president and Carl Hahn, conductor, gave its third private concert of this season at the Waldorf-Astoria, New York, on Tuesday evening, April 6. The chorus, under Mr. Hahn's skillful direction, sang in able manner a group of his compositions, "Whip-poor-Will," "Mister Mockin'-Bird" and "Trees," which were received with marked favor and also Schubert's "God in Nature" with orchestra, the soprano solo sung by Grace McCormick Johnson.

Mr. McCormack delighted the audience with a group of Brahms, Schumann and Rachmaninoff songs in English and also the "Prize Song" from "Meistersinger" with the orchestra, this bringing the first half of the program to its close.

The second half was opened with A. Walter Kramer's "Mirage" for chorus and orchestra, in which Mrs. Catherine Neus sang the incidental mezzo-soprano solo. Then followed Mr. McCormack in old English and Irish folk songs and a group of art-songs by Edwin Schneider, A. Walter Kramer's "Mirage" for chorus which he again scored heavily and had to give extras after them. The chorus sang Fay Foster's "Swinging" admirably as its final number. Edwin Schneider was at the piano for Mr. McCormack, Amelia Gray-Clarke for the club. The orchestra was finely led by Mr. Hahn in Mendelssohn's "Fingal's Cave" Overture and the "Cortège du Sirdar" from Ippolitoff-Ivanoff's "Caucasian Sketches."

### HEAR CHICAGO WOMEN

Harrison M. Wild Presents His Ensemble in Second Concert

CHICAGO, April 11.—Upward of fifty women singers make up the Chicago Woman's Chorus, which gave its second concert for the season at Kimball Hall last Thursday evening under the direction of Harrison M. Wild. The club has already acquired a certain balance of tone, a good, clean attack and some creditable dynamic shading.

In pieces by Chaminade, M. A. Mat-tews and A. Thomas, and in the cantata, "The Blessed Damozel," by Debussy, they displayed their best qualities. Assisting the chorus were Orpha Kendall Holzman, soprano, and Frances Grund, contralto. The former sang with authority and with fine vocal quality a group of songs by H. T. Burleigh and also bore the major share of the solo parts in the Debussy number. The latter, Miss Grund, disclosed in the same work a deep and well trained contralto, which served her admirably in projecting the deeper solo parts.

Miriam Jones at the piano and Alice R. Deal at the organ supplied the accompaniments. M. R.

## BANKS' GLEE CLUB IN SPRING CONCERT

Conductor Bruno Huhn and Two Soloists Acclaimed—Chorus Sings Spiritedly

The New York Banks' Glee Club, the yearly spring appearance of which is a leading event in choral society circles, scored a marked success in its forty-first annual concert given Saturday night, April 10, at Carnegie Hall. The large audience present proved by spontaneous and generous applause its keen appreciation of the artistic efforts of the counting house choristers, as well as the most effective complementary assistance of Adele Parkhurst, soprano, and Scipione Guidi, violinist. Likewise the excellent leadership and skill as a director was popularly acknowledged by the acclaim which greeted Bruno Huhn, the conductor, upon his every appearance.

The club gave a variety of numbers displaying ability equally in the light and rollicking efforts and the serious selections. Especially pleasing were "Danny's Daughter," one of Mr. Huhn's melodious compositions and the standard favorites, Parker's "The Night Has a Thousand Eyes," and "Drink To Me Only With Thine Eyes." The program ended appropriately with a spirited and most effective rendition of Caldicott's "With Horse and Hounds."

Miss Parkhurst and Mr. Guidi probably never appeared with greater success. As a tribute to their intelligence and skill as solo artists each was compelled to respond to enthusiastic encores. Miss Parkhurst's most pleasing personality was a distinct reinforcement asset to her general qualities of excellent vocal quality, interpretative discernment and distinct diction. Mr. Guidi's ability to demonstrate virility of tone and nicely adjusted phrasing as well as delicacy of technique were well shown in his variety of selection.

Mention should be made also of the work of Rodney Saylor as accompanist. Mr. Saylor's efforts were marked to an unusual degree by all the requisite qualities of alertness and sympathy.

V. M. J.

### Horace Whitehouse Finishes Series of Organ Recitals

DELAWARE, O., Apr. 10.—Horace Whitehouse, director of music at Ohio Wesleyan University, has just completed an admirable series of organ recitals at Gray Chapel. On Easter Sunday afternoon, April 4, he played Bach's Chorale Prelude "In Dir ist Freude," Widor's "Roman" Symphony, and Franck's Chorale in A Minor as his principal offerings and shorter works of Guilmant, Boëllmann and Dubois. A feature of the program was the performance of Karg-Elert's choral improvisation, "Most Glorious King," for organ, trumpets, trombones and tympani. In his recitals on the four Sunday afternoons in March, Mr. Whitehouse covered a wide range of organ literature, among the most interesting works being the First Symphony of Vierne, the Andante from Debussy's String Quartet Op. 10, Horatio Parker's Concert Piece, No. 11; Franck's Fantasie Chorale in B Minor, and Pièce Heroïque, and Widor's Sixth Symphony.



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J. L. Wallin in Daily Journal, Portland, Ore., Feb. 12, 1920

# HAROLD HENRY

Continues to Win Warm Praise Applause and Enthusiastic

"Harold Henry gave a piano recital before an audience that filled every seat in the auditorium and many on the stage. I heard a group of Chopin made up of Prelude No. 13, two studies and the rarely played Polonaise, op. 40, No. 2. In these the fine healthy tone, the clear, accurate technic, the solid musicianship and the excellent interpretative taste which have come to mark Mr. Henry's playing were gratifyingly in evidence and his auditors were not chary in approval."—W. L. HUBBARD in CHICAGO TRIBUNE, March 10, 1920.



"He has a facile technique at his disposal, and a fresh, spontaneous delivery. A Bach Preamble from the Partita in G opened the program, taken at a tempestuous speed, while the minuet paired with it was set forth with repose and poetic feeling. His Brahms Intermezzo, op. 117, No. 1, well balanced and well sensed musically, was simply and thoughtfully given. The Schubert Impromptu in A flat major, of a charming lightness and crispness. The MacDowell Celtic sonata Mr. Henry played with a devoted sense of its grandeur, its tonal imagery, and its occasional wistful Celtic note. The last movement he brought out with buoyant abandon. . . . His Chopin is sane, handled with deft fingers and well controlled feeling. Mr. Henry's own 'Dancing Marionette,' a clever piece of writing, was demanded a second time. A Grieg Ballad stood out in this last group, for the rather moving utterances of this simple expression of a Northern race. . . . Cyril Scott's Irish Reel and a brilliant performance of Moszkowsky's 'Caprice Espagnole' closed the official program, to which was added a Petrarch Sonnet of Liszt."—M. G. C., in BUFFALO TIMES, March 14, 1920.

"Harold Henry, the noted pianist of New York, gave a delightful program yesterday afternoon. His first number . . . by Bach, revealed him as a musician of distinguished attainments. Two lovely numbers . . . by Brahms and . . . by Schubert, were full of poetic beauty in interpretation. . . . His technical fluency was brilliantly disclosed. In numbers by Chopin he won additional favor and the Polonaise, op. 40, No. 2, was moving in its dramatic fervor and varying mood. Recalled Mr. Henry played another Chopin number. . . . 'The Dancing Marionette,' one of Mr. Henry's own compositions, proved such an enchanting work that he had to repeat it. 'The Caprice Espagnole,' by Moszkowsky, was a brilliant exhibition of the pianist's virtuosity and won him a flattering tribute."—BUFFALO COURIER, March 14, 1920.

"The Tuesday Musicales rarely presents an artist giving such genuine pleasure as did Harold Henry at his piano recital at the Statler on Tuesday morning. It was his first appearance in Detroit, and when an unknown pianist measures up in artistic stature on an equal level with our most representative artists, our pleasure is so much greater than when we listen to one with whose powers we are already familiar. Mr. Henry had apparently played everywhere except Detroit. . . . Detroit appreciation is growing more discerning. This was plainly evident in the Tuesday Musicales audience, for it was not a 'taken-for granted' attention that was shown, but one that was keenly alive, and appraising the player's art from its true level. Mr. Henry's virtues are many, his faults negligible. In the growing cause of American music and musicians, his name will rank among the foremost. . . . It is a crime that America should not stand her artists on an equal level with them (foreign artists), when they deserve it and in many cases stand higher."—DETROIT SATURDAY NIGHT, March 27, 1920.

"The persons who were privileged to hear him were brought to a realization that he is fully deserving of the distinguished place that has been accorded to him among the musicians of the present day. Mr. Henry gave a generous program and one that was appealing. Technically and mentally this young artist gives evidence of being superbly equipped, and his playing is of such sincere and refined nature that it carries instant appeal. . . . A very likable personality goes far in making for his success in public life. . . . He was given an enthusiastic reception."—GRAND FORKS HERALD, February 27, 1920.

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## OHIO COMPOSERS COMPETE FOR PRIZES

### Awards Offered for Choral and Chamber Music Works by Teachers' Association

COLUMBUS, O., April 3.—Plans are being rapidly matured for the convention of the Ohio Music Teachers' Association, Mrs. Edgar Stillman Kelley, president, which will be held in Oxford, O., at Western College, June 14-17.

This is the third year that a woman has served as president, in the thirty-seven or eight years of the association, the first being Ella May Smith, of Columbus, in 1918; the second, Katherine Bruot, of Akron, and now Mrs. Kelley, who has many claims to personal distinction, besides being the wife of a much honored composer.

This association is offering a number of prizes to Ohio composers. Frank A. Seiberling, of Akron, offers \$100 for a short mixed chorus; Miami University Madrigal Club offers \$100 for a short chorus for women's voices; Frederick Shailer Evans, for the past thirty-three years piano teacher at the Conservatory in Cincinnati, has been complimented by his pupils, in naming for him a \$100 prize for a piano contest. Bertha Baur, directress of the Cincinnati Conservatory, offers a \$100 prize for a song composition. All of the prizes are open to Ohio composers only. The Ella May Smith Chamber Music prize, offered at the Akron convention, has extended its time of award one year, at the request of a number of composers. Among the attractions of the convention will be an opera, "The Pied Piper of Hamelin," by Joseph Clokey, teacher of composition at Western College, which will be given the first evening in Miami University auditorium. The prize compositions will also be performed, and the piano con-

test for the Shailer Evans prize will be among the vitally interesting new things to be on the program. Excellent speakers, organists, pianists, singers, and leaders of musical thought have been engaged, also a number of artists will be on the evening concert programs.

President and Mrs. Boyd will give a reception to the teachers, on the evening of June 15. The manuscripts which are to be entered for the prizes must be sent to Mrs. Stillman Kelley, Oxford, Ohio, not later than April 25. All competitors must be residents of Ohio.

The most important musical event of the past week was the last matinee concert of the Women's Musical Club, which offers a number of ensemble compositions. Four duettinos for two violins were the most attractive, being played by Maud Cockins and Goldie Mede, accompanied by Mildred Gardner Blanpied on the piano. Elizabeth Burke and Louise Ackerman played the Chopin Concerto, Op. 21; Alice Powers Ruth gave among other offerings a well made composition of her own; songs by Mrs. Arlington Harvev, with original 'cello obbligati by Mabel Martin; and songs by Mrs. Edward Winslow Harrington pleased greatly. The accompanists were Hazel Swann Germain and Gertrude Schneider.

Mrs. William C. Graham, vice-president of the Music Club, entertained the members of the Study Section, March 30, the program given by Frances Beall, Mrs. Nathan Dawson, Alice Laughridge, Emily Benham, Mabel Dunn Hopkins and Mabel Ackland Stepanian.

Mabel Dunn Hopkins represented Alpha Chapter, of Columbus, at the National Meeting of the Delta Omicron Musical Sorority April 1, at the Cincinnati Conservatory of Music. Mrs. Hopkins, violinist, was the soloist, the convention being held at the Conservatory, where Mrs. Hopkins was educated. ELLA MAY SMITH.

## EASTER FESTIVAL STIRS MONTGOMERY

### Series of Oratorios Given Under Smith, With Kreidler and Other Soloists

MONTGOMERY, ALA., April 5.—The Montgomery Oratorio Society, C. Guy Smith, director, attracted the interest of musical Montgomery during the Easter season. Good Friday night the chorus gave the DuBois "Seven Last Words" before a large audience at the Court Street Methodist Church. The soloists were Homer Burruss of New York, tenor; Louis Kreidler of Chicago, baritone; Mary Cowherd, soprano, and Charlotte Mitchell Smith, contralto, the latter two being the society's own members. The chorus for the occasion was practically the same which has been under Mr. Smith's direction for the past year and which made its initial appearance last Easter. It showed the effects of the careful training and hard work of the director in the unusual precision of attack and delicacy of shading. Mr. Burruss, the tenor soloist, sang his parts, including two additional solos, in a very pleasing voice and musicianly manner. Mr. Kreidler, baritone, had considerable opportunity to display his dramatic as well as his vocal ability, which he did with fine effect. On Sunday afternoon the society offered "Stabat Mater" with the same chorus, with Mrs. Cowherd as soprano and Mrs. Smith as contralto soloists, and Charles Troxell of New York as tenor soloist, and Jack Thomas of Birmingham as bass. This is the most ambitious work which the society has so far undertaken, but both the chorus and the soloists measured up to the exactions of Rossini's work most creditably. Mr. Troxell sang well, especially the "Cujus Animam." Jack Thomas, bass, has been soloist with this organization on a previous occasion. His work on Sunday afternoon served to strengthen the good impression he made in Montgomery in the "Messiah" last Christmas. His voice is a *profundo* of great power, and he sings with an ease and assurance that should place him in the first rank as an oratorio artist. It is gratifying that our neighboring city of Birmingham can furnish us a singer of his ability. But it is still

more gratifying to record the fact that the soprano and contralto soloists for both the "Seven Last Words" and "Stabat Mater" were Montgomerians and members of the society. Mrs. Cowherd, soprano, had a voice of unusual brilliancy and the singing of her solo parts was a veritable triumph both for her and for the organization. Mrs. Smith, contralto, probably the best-known and most admired singer in Alabama, sang, as she always does, beautifully. While the society does not yet feel that it can dispense with the services of visiting artists in tenor and bass, it is proud to present its own soprano and contralto, and that for no question of economy. Marion Auerbach, the accompanist at the organ, deserves all the commendation she has received locally and in these columns heretofore.

C. Guy Smith, director, hopes next spring to enlarge the scope of his work in connection with the Montgomery Oratorio Society by organizing a spring festival association, of which the present chorus will be the nucleus. At present the expenses are met by private subscription, supplemented with voluntary contributions received during the course of the concert. W. P. C.

## DESTINN SUES BRACALE

### Prima Donna Asks \$12,000 Damages From Opera Impresario

Ema Destinn—her affidavit of complaint being signed "Emma Destinn"—on April 5 filed suit in the New York Supreme Court against Adolfo Bracale, who was served with copies of the papers at the York Hotel, for \$12,000.

The plaintiff, through Wise & Seligsberg, her attorneys, alleges that the defendant, on Nov. 17, 1919, employed her "to sing in six performances in Havana, Cuba, between Jan. 16 and Feb. 3, 1920, at \$2,000 a performance," and agreed, in connection with his engagement of her, to provide her with "three first-class railroad tickets from New York to Havana, with one drawing room," and to pay her for two concerts in advance of leaving New York.

"Bracale did not live up to this preliminary provision," according to the plaintiff, and the performances contracted for never took place. Hence, the plaintiff claims damages to the full amount she would have received, over expenses, for singing six times.

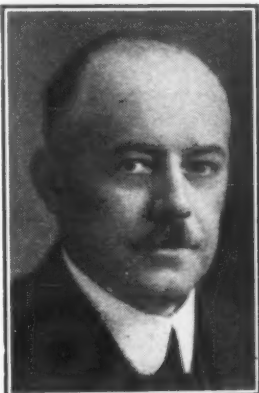
A farewell dinner will be given to John McCormack in New York on May 4.



## La Société Philharmonique of Worcester Gives Excellent Concert

French Speaking Singers Take a Leading Part in Music of Massachusetts City—Lazzari and Ganz Appear in a Joint Program

WORCESTER, MASS., April 1.—An organization that promises to become an important factor in the musical life of Worcester is La Société Philharmonique, a choral group recently organized but numbering already more than 350 members. The society is composed entirely of French-speaking men, women and plans to present works almost entirely in that language. This choral group was originally organized about three years ago by Joseph D. Brodeur, then organist of Notre Dame Church in Worcester. Owing to war conditions the work and meetings of the society were discontinued, and later Mr. Brodeur left the city to accept the position of organist in a Pennsylvania town. A few months ago, interest in choral-singing was revived among French-speaking people, and finally through the efforts of Sarah H. Girardin and a number of others who had been connected with the original society, La Société Philharmonique was reorganized with about 200 members. H. Oscar Rocheleau was elected president of the society, and Dr. A. J. Harpin, prominently known as basso and capable musician, was secured as conductor. From the first meeting of



H. Oscar Rocheleau, President of the Worcester Société Philharmonique



Dr. A. J. Harpin, Conductor of Worcester's French-Speaking Choral Society

the group the undertaking proved a success, and La Société has grown steadily. At present it numbers more than 350 members, and it is planned to increase this to 500 before another season. Meetings are held Thursday evening of each week by Dr. Harpin, at Moose Hall, and take the form of informal concerts with choral and solo numbers; and in addition a short social time is enjoyed which furthers the acquaintance among members of the organization and adds to their enthusiasm.

La Société Philharmonique plans to give at least one big concert each season, when it will be assisted by one or more prominent artists from outside the city. After comparatively brief preparation,

it already has made one appearance, giving a concert of exceptional merit in Mechanics Hall the evening of Palm Sunday, before a capacity audience. On this occasion Dr. Harpin secured Christiana Caya, soprano; Joseph Martel, baritone, and John B. Cadieux, tenor, as assisting soloists. An orchestra of forty pieces, conducted by Fred Valva, also contributed to the program. The big number on the program was "Sept Paroles du Christ," Dubois, given by the entire Société and all the soloists. Good technical solidity and careful attention to details characterized the performance, and the audience, which was a widely representative one, was enthusiastic in its reception of the work. Owing to the prominence of Mr. Rocheleau in the city, not only among the French speaking population, and to the acknowledged ability of Dr. Harpin, the director, the work of La Société is being followed with much interest by Worcester musicians and lovers of music.

### Lazzari and Ganz Appear

The fourth of the Steinert concerts, given in Mechanics Hall last evening, presented two noted artists, Carolina Lazzari, contralto, and Rudolf Ganz, pianist, in a joint program that may be classed as one of the most satisfying of the entire season. As the two artists appeared here a year ago in what was generally conceded to be one of the most successful concerts of the winter, it was a disappointment to be able to count so many empty chairs. The 1200 or 1300 persons were most enthusiastic, however, so that Miss Lazzari and Mr. Ganz responded with encores at the close of each number.

Miss Lazzari, who made her debut in Worcester a year ago, last night deepened the favorable impression made at that time. The fact that her program included several of the songs that she presented on her first appearance in no wise spoiled the pleasure of those who heard her for the second time. Her interpretation of every song was a delight, from the opening "Lungi dal Caro Bene," Secchi, to the final encore "Down in the Forest," Ronald. Mr. Ganz is a tremendous favorite in this city, and this fact was evidenced by the ovation that greeted his appearance on the platform. While his program was hardly as pleasing in its selection as those usually presented by this artist, his performance of every number was above criticism. The accompanist for Miss Lazzari was Robert Gaylor of New York, whose sympathetic and intelligent work at the piano added largely to the enjoyment of the audience.

T. C. L.

## CHICAGO ENTHUSIASTS GREET GALLI-CURCI

Throng Hears Coloratura in Recital with Samuels and Berenguer

CHICAGO, ILL., April 5.—Blizzard weather for Easter did not hinder music enthusiasts from filling the Auditorium Theater last Sunday afternoon for Mme. Amelita Galli-Curci's song recital. Mme. Galli-Curci, in most amiable disposition, brought forth a program which was made up of several operatic arias and some of the lighter songs, including "Clavelitos," by Valverde, and "Breathe gently, my song," by Liszt, both of which were sung with fine spun tone and liquid vocal smoothness.

The arias, "Caro Nome" and "Sempere libera," both by Verdi, and the "Qui la voce," from Bellini's opera, "Puritani," showed her remarkable flexibility and clear and high range, and the Villanelle by Dell'Acqua, with flute obbligato, proved one of the most brilliant numbers of the recital.

An innovation which other song recitalists might emulate with profit was that of introducing, at least for encore numbers, several American popular songs, which found instant favor with the audience. Her English diction has improved considerably since last heard here.

Manuel Berenguer, the eminent flutist, assisted in the obligati and also played a Concerto by Duvernoy in which he scored an individual success.

Homer Samuels, the accompanist, was also listed on the program with one of his songs, a florid composition which disclosed melodic talent.

M. R.

Harriet Ware Appears Before Club in Westfield, N. J.

Harriet Ware, New York composer-pianist, gave an interesting lecture-recital before the Women's Club of Westfield, N. J. April 12. She was ably assisted by Esther Keep, contralto, one of her talented artist-pupils, and Beatrice Davidson Cook, soprano. Miss Ware will be the guest of honor at the spring luncheon to be given by the Chaminade Club at the Hotel Commodore, New York, scheduled for April 17.

## THE CINCINNATI SYMPHONY ORCHESTRA

EUGENE YSAYE Conducting

### What Others Think

HENRY T. FINCK, EVENING POST—"I expected a great deal from Mr. Ysaye, but I was taken off my feet by the splendid vitality he put into the Franck symphony. I did not know there was so much red blood in it as played by the well balanced Cincinnati Orchestra under Ysaye's leadership."

CLARENCE BAWDEN, PHILADELPHIA PRESS—"Frankly we must congratulate Cincinnati on maintaining such an excellent organization."

JOHN H. RAFFERTY, N. Y. MORNING TELEGRAPH—"The Cincinnati Orchestra compares favorably in all respects with those great symphonic bands to which we have been accustomed to yield foremost rank."

RALPH HOLMES, DETROIT JOURNAL—"The most thoroughly satisfactory concert it has ever given in Detroit was provided by the Cincinnati Symphony Orchestra under Eugene Ysaye in Orchestra Hall, Tuesday night."

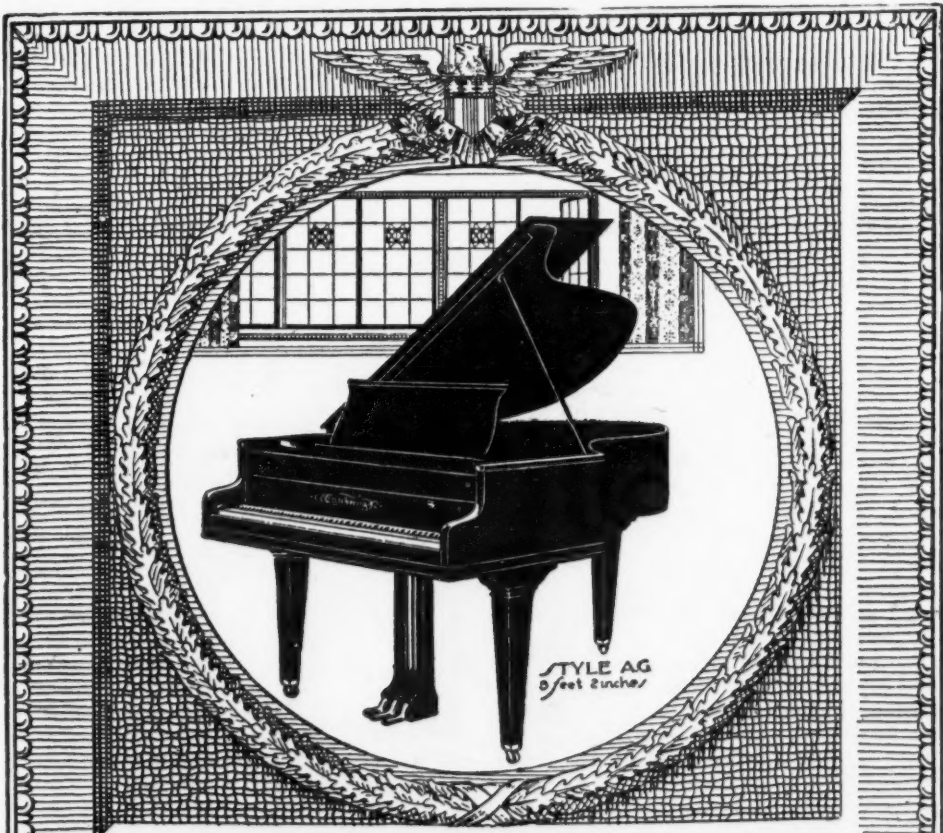
ALVIN WIGGERS, NASHVILLE TENNESSEAN—"The virtuosity of the individual players and the technical finish of this remarkable organization excited even more admiration than last year."

NEWS-SCIMITER, MEMPHIS—"A fine orchestra with a wonderful conductor."

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## Philadelphia Welcomes Heifetz, Schumann-Heink and Bispham

Two Distinguished Soloists Make Their Final Local Appearance of Season in Recital—Seminarians in an Ecclesiastical Program

PHILADELPHIA, April 12.—Three noted artists, two of the operatic world erstwhile and one of the concert virtuoso field, have made final seasonal appearances. In the case of the last, Jascha Heifetz, his recent concert will be the last in Philadelphia for some time. Mme. Schumann-Heink, who made her local artistic readvent after four seasons, and David Bispham, who happily has been heard here several times during the season now waning to its finale, were the other soloists of the week, which has been big and busy, following post-Lenten form.

Mme. Schumann-Heink, following her usual custom, sang for a helpful purpose—her concert at the Metropolitan Opera House being given for the clubhouse fund of the United American War Veterans. Three of the great contralto arias revealed the great diva's voice and art as still of superlative merit. One says one does not expect Schumann-Heink nowadays to be like the Schumann-Heink

of the operatic or early concert periods; but one does, and one is seldom disappointed. She sang the "Piango" aria from Handel's "Rinaldo," Bach's "My Heart Ever Faithful," and "Ah mon Fils" from "Le Prophète." In the last named she showed possession and control of a fine range, two octaves from F to F, and her pianissimo on the high F was very beautiful. She also sang a group of the familiar ballads in which she gives such pleasure to audiences, and of special interest was the artistic interpretation of a series of well composed songs by Frank La Forge, of which "Flanders Requiem" was particularly original in melodic conception and in development. Nina Fletcher, violinist, the assisting artist, was heard in a unique rendition of the Beethoven Minuet in G and other numbers, and Mrs. Katharine Hoffman was a splendid accompanist.

### Heifetz Draws Throng

Heifetz filled the great Metropolitan Auditorium and shared the stage with

about 500 additional auditors. His substantial numbers were four movements of the Sixth Solo Sonata of Bach, for violin alone, and the E Minor Concerto of Conus. Heifetz gave this work with tremendous virtuosity. His youth and lack of maturity stood against him in the graver demands of the Bach. The "Zigeunerweisen" of Sarasate, also, like the Conus number, gave full scope for display of the intellectual, technical and romantic playing in which the young virtuoso is at present best equipped.

### Bispham's Recital

Bispham fans were out in force at Witherspoon Hall to hear the noted and notable baritone. And they are many in this, the city of his birth and early years and where he was an operatic idol in the early years of the century. His voice still holds suavity, fullness and sweetness despite the passage of the years, and much of its pristine charm will doubtless always remain with it. His art is finer than ever, with all the control and effectiveness that characterize such singers of past operatic glories as Sembrich and Schumann-Heink. Even flexibility of unexpected quality was manifested in the opening group from the classic masters, including "My Heart Now is Merry" from Bach's "Phoebus and Pan."

Some of the prime favorites of the concert platform, sung as only Bispham can interpret and dramatize them vocally, made up the second group, including Beethoven's "Creation Hymn," "The Two Grenadiers," Tchaikovsky's "Only a Yearning Heart," and Sullivan's "Woo Thou thy Snowflake." English and Scotch ballads, feelingly sung, Damsch's "Danny Deever"—a Bispham masterpiece—Oley Speaks's fine setting of Kipling's "Mandalay," and the recitation of "The Seven Ages of Man," to the notable and appropriate accompaniment of Henry Holden Huss's music, led up to a dramatic singing of an aria from Verdi's "Falstaff." Mary Miller Mount, who has been accompanying Mr. Bispham in his numerous appearances here this season, again proved her versatility, poise and finesse at the piano, supplementing the art of the singer with musical back-grounds.

### Seminarians in Concert

An incident of interest was the appearance of the Seminarians of St. Charles Borromeo at the Cathedral in an exemplification of Motu Proprio. Since the appearance here of the Vatican Choirs there has been much interest in ecclesiastical music. The Seminarians, who seldom sing as a body in the city, though their theological institution is at Overbrook, just across the county line, were directed by Rev. Dr. James A. Boylan, professor of Gregorian Chant at St. Charles's. Croce's motet, "Tenebrae factae Sunt" was one of the most interesting and admirably achieved of the numbers they sang.

The Rondo Musical Club gave a concert at New Century Club under the expert direction of Helen Pulaski Innes. David Satinsky, violinist, assisted by Josef Noll, pianist, gave a recital at the Combs Conservatory of Music at which the Leclair Sonata and a movement from Saint-Saëns' Concerto in B Minor were outstanding numbers.

"The Cycle of Life," arranged by Jenny Kneeder Johnson, was the feature of a musicale given as part of the annual meeting of the Century Club of Norwood. Mrs. Johnson, a soprano of fine voice, of brilliant quality and excellent range, and of highly artistic training, sang various operatic and concert numbers, of which the "Sunlight Waltz," by Harriet Ware, made a decidedly big impression.

Albert Borst, for twenty-five years organist and choirmaster of Upland Baptist Church, Chester, has retired. He has been a prominent composer, director and soloist in Philadelphia and vicinity for many years. W. R. M.

### Sklarevski, Russian Pianist, Sails For France—Returns Next Fall

Alexander Sklarevski, the Russian pianist, who recently made a successful New York recital début at Aeolian Hall, sailed on Saturday, April 10 on the Lafayette for France. Mr. Sklarevski will return to America in the fall and will be heard in concerts throughout the country.

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WHAT THE LEADING CRITICS SAY OF

ALEXANDER GUNN



Address:

Mrs. Anita Davis - Chase  
405 Pierce Bldg., Copley Sq.  
BOSTON (17) MASS.

Alexander Gunn, pianist, gave a recital yesterday afternoon in Jordan Hall. Yesterday Mr. Gunn showed that he has many of the qualities of a true virtuoso. He has an agreeable touch, a command of nuances, sufficient technique for a brilliant display when brilliance is required, and fine taste.

His interpretation of the pieces by the two older masters was charming. Seldom, if ever, have we heard "The Cuckoo" played more in the manner that we associate with the old clavichordists. The other pieces by Debussy were played delightfully. Seldom does one hear so perfect a glissando as those of Mr. Gunn in the Prelude. Listening to the "Pagodas" one was easily in China, and not the China of comic opera.

Mr. Gunn was born to play the piano.

—Philip Hale in The Boston Herald.

Hans von Bulow, who knew all about it, said that it is expected of a pianist that he should, first of all, play correctly, then beautifully, then interestingly. Alexander Gunn, who gave a recital last night in Aeolian Hall, played correctly; his technique was quite equal to the demands made on it by his interesting and varied programme. He played beautifully, too, especially in the deliciously melodious second half of Chopin's F minor Fantasia.

It was a pleasure to hear some of those fascinating short pieces of MacDowell, which are too much neglected by pianists: "To the Sea," "From a Wandering Iceberg," and "From the Depths."

—Finck in the New York Post.

On Friday evening, in Aeolian Hall, Alexander Gunn gave his first New York recital. He is decidedly musical, and his is a real, an individual talent for the piano. His playing is of an intimate sort, almost in miniature, and it would have had more effect in a smaller room; its delicacy is appealing and sympathetic. He plays as an artist, with an artist's individuality, and yet not without some traces of the master in the making of this and that point. He has a sensitive feeling for tone, and his technique is adequate.

He was in nothing more successful than in a group of pieces by Debussy, the "Prelude," "Feuilles Mortes," "Pagodas," and "L'île Joyeuse," into which he put abundant fantasy, a fine spun sensibility, and in the last, especially, the elan and waywardness that gives it its character.

—Richard Aldrich in the New York Times.



## Feud Results in Stotesbury's Quitting Stokowski Board

Vice-President of Philadelphia Orchestra Resigns Because of Difference with Cyrus H. K. Curtis of the Directorate—Publisher May Buy Metropolitan and Endow It for Local Opera

PHILADELPHIA, April 10.—Edward T. Stotesbury, vice-president of the Philadelphia Orchestra Association and also a member of the board of directors and the executive committee, has resigned all these posts and severed his connection with the orchestra.

Differences with or dislike to Cyrus H. K. Curtis are reported to be the reason for Mr. Stotesbury's action. Mr. Curtis is a former official of the orchestral association and still a member of the directorate. His son-in-law and daughter, Mr. and Mrs. Edward William Bok, are and have been for many years, hard workers for the orchestra's welfare, both privately and in official positions.

Mr. Stotesbury tendered his resignation about a month ago and is said to

have told Alexander Van Renssalaer, president of the Orchestra Association, that he could not or would not serve on any official board of which Mr. Curtis was a member.

Mr. Van Renssalaer in confirming the rumored resignation of Mr. Stotesbury refused to affirm or deny or to discuss in any manner the talk about town that what has been called "the Stotesbury-Curtis feud" was responsible for the financier's withdrawal from the Orchestra's affairs.

Mr. Curtis said he had been informed that the alleged strained relations had led to Mr. Stotesbury's resignation.

"I heard some talk about this matter," said Mr. Curtis, "but it was merely gossip. I forget at the present time just who it was told me Stotesbury had resigned because he would not sit with me.

However I have no time to give any attention to matters of this sort."

At Mr. Stotesbury's office in the Drexel Building where he is the head of Drexel and Company, the Philadelphia branch of J. Pierpont Morgan and Company, it was declared that he had "nothing to say" about the resignation. The banker is out of the city for several days, his secretary, Charles J. Schibener, said. The latter reached Mr. Stotesbury over the telephone and said that he had informed his employer that he was importuned to talk about the resignation. Mr. Stotesbury instructed his secretary to give the same reply to all inquirers—namely that he would not discuss the matter and referred all queries to the management of the orchestra.

Mr. Van Renssalaer after a conference with other directors and Arthur Judson, manager of the orchestra, said that Mr. Stotesbury's resignation had been accepted and that the directorate will elect a successor at the annual meeting next month. After the conference he said there was nothing further to be said.

Mr. Judson had no information to divulge concerning the resignation. He stated that the resignation had been transmitted to the directors while he was with the orchestra on its final tour of the season, and that he had no further information than that the resignation had been made.

It was indicated that the vacancy would have been filled this week but for the fact that the notice was received so

close to the annual business meeting that it was deemed wiser to have the successor elected then.

Although none of the directors would be quoted the feeling among them seemed to be favorable to Mr. Curtis. They said they did not expect a withdrawal of Mr. Stotesbury's resignation, nor did any of them expect a resignation from Mr. Curtis.

Mr. Curtis is the publisher of the *Public Ledger* and the *Evening Public Ledger*, the *Ladies Home Journal*, the *Saturday Evening Post* and the *Country Gentleman*. It is hinted that the reason for Mr. Stotesbury's action lay with a story published by one of Mr. Curtis's newspapers. A member of the editorial staff in a speech made at a public gathering in the interests of the commercial and maritime development of Philadelphia asserted that "a sinister influence" was holding back the development of the port. He added that it was the influence of a big financier which had nullified a plan to build a great drydock here. His speech was printed conspicuously in the *Public Ledger*. By various reasoning processes many persons identified, to their own satisfaction, Mr. Stotesbury with the "sinister influence." He himself denied any throttling of Philadelphia's port development and also produced a letter from the company which had planned to build the drydock which absolved him from any connection with the abandoned plan to construct the dock on the Delaware.

### Helped During Drive

Financial circles to-day brought out the further fact that Sydney E. Hutchinson, son-in-law of Mr. Stotesbury, had about a month or so ago resigned as a director on the old established and very powerful First National Bank. It was recalled that Mr. Curtis is also a director of long standing in this institution.

Mr. Stotesbury made a subscription of \$50,000 to the orchestra fund drive for a million dollar endowment. He made his subscription through Leopold Stokowski, conductor of the orchestra, who announced it publicly at the gala banquet in the Ritz Carlton that wound up the campaign. Mr. Bok, Mr. Curtis's son-in-law, and up to the first of the year editor of the *Ladies Home Journal*, was one of the leading official personages of the drive committee and one of the hardest workers for the endowment.

Several years ago an unknown benefactor offered to pay the current deficits of the orchestra on condition that the other underwriters of the deficits and donors to the fund should make their subscriptions to an endowment fund. This plan was to run over five years. It was publicly reported then and since, and never denied, that Mr. Curtis was the "unknown benefactor." In this case it would appear that he has given a very large sum to the orchestra, since the deficit normally is about \$40,000 per season. Mr. and Mrs. Bok also have been very generous in financial support of the orchestra for more than a decade, but no figures are available as to the sum total of their gifts.

Mr. Stotesbury is also in the public eye just now on account of having ordered, as president of the Metropolitan Opera House Company, the sale of the building to satisfy a mortgage of about half a million dollars which he holds against the structure in the way of a lien. The local opera season is given in this house, built by Oscar Hammerstein.

In some quarters it was suggested to-day that may be Mr. Curtis would buy the Metropolitan and endow it for local opera.

W. R. M.

### Reed Miller and Nevada Van Der Veer Sing With Brooklyn Choral Art Club

The Choral Art Club of Brooklyn repeated its Easter Concert for the benefit of the Methodist Episcopal Hospital at the Academy of Music on the evening of Apr. 5. Mr. Cornell again directed his excellent chorus with surety and distinction. The old ecclesiastical number arranged by Pludermann, "Sixteenth Century Easter Song"; the Mendelssohn "Ave Maria," with incidental solo by Reed Miller, who assisted the club; two Passion Motets by Michael Haydn, all charmed a large audience by their performance. Mme. Nevada Van Der Veer gave a group of songs, including "Romance de Pauline," by Tchaikovsky; "In the Silent Night," by Rachmaninoff, and "One Golden Day," by Fay Foster. Mr. Miller was heard to advantage in an aria from "Salvator Rosa" by Gomez, and a group of songs, "Before the Dawn," by Meyer. "Khaki Lad" by Aylward, and with Mme. Van Der Veer in a duet, by Wolf Ferrari. Helen A. Steele accompanied at the piano, and Sidney Dorlan Lowe at the organ.

A. T. S.

## THE SENSATION RECITAL HELEN YORKE SOPRANO



was introduced on March 24th at Aeolian Hall by Mr. David Bispham and scored a wonderful success.

The leading critics pronounced the recital as one of the most successful of the season. They lavishly praised her magnetic personality, splendid diction and rare purity of tone.

Miss Yorke's next recital will take place at Carnegie Hall on April 23rd at 8:30 p.m., Frances Moore at the piano.

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NEW YORK, APRIL 17, 1920

## "OVER THE HILLS AND FAR AWAY."

Mountain and lake and forest and stream are beckoning to those who have made music for a nation during months of stress and toil. The sweep of the sea and the whisperings of pines already are taking the place of the glaring lights, the miserable draughts, and the upturned, staring, curious faces of the concert halls. Something like freedom is coming back to the lives of celebrities. For many weeks they have been slaves—slaves of their audiences, giving the last dregs of their vitality, enduring what often is an agony of concentration; summoning, night after night, the genii of nervous and emotional power, and living in an atmosphere of febrile intensity, to the end that the country's music hunger might be appeased. Over the rack of many railroads they have gone, living a hot-house life that has revolved about hotels and restaurants, taxicabs and auditoriums. They are a tired lot. They deserve their brief span of rest. The public can well afford to let them go.

So, too, with the teachers who have labored in the studios. Few persons who have not been of their number can understand the drain on physical and mental resources made by any busy music instructor's struggles with, and for, his pupils. Illustrating, correcting, striving to build up and refine, while going over and over the same ground; meeting new obstacles at every turn, seeing high hopes dashed, and often forced to wonder whether the game is worth the candle, they are wearied and fagged to the point of collapse. To go on may not actually mean a breakdown, but it means to get hopelessly in a rut, to grow cynical and perhaps to

lose ideals. There is nothing like a summer's outing to freshen a teacher's outlook, to widen the horizon, to defy the rut.

Even in his vacations, the celebrity too often feels he is forced to live apart. It is one of the penalties of being a public figure, that the prominent musician is left little opportunity to forget his labors and himself, if he goes to the beach resorts or to other popular places of relaxation. He is more likely to find real comfort in a lonely hut in the hills, or astride a friendly horse along some unfrequented trail. A lolling canoe or a scudding catboat will give him the release he will not find in any fashionable hotel. Here and there, a little colony of artistic folk will find happiness together, with tennis and chess and a poker game now and then, but it is not the broadest thing for the musician to move too entirely in the world of his colleagues.

The less his musical reputation follows him, the more good he is likely to derive from his vacation. Always there are those who think a straying celebrity goes about only to be lionized. He is sick of that very thing, and the confidences of some farmer's boy, carrying his bait on a fishing trip, will mean far more to him as a factor in putting him in fettle for a new winter of concentration and labor as the servant to the hardest of all taskmasters, the public.

## AMERICA MIGHT TAKE THE HINT

From Italy comes the interesting news that Pietro Mascagni and Giacomo Puccini will be elected to the Italian Senate, if the prognostications of a leading journal are correct. With the regime of Paderewski as premier of Poland a matter of recent history, the word from Italy serves again to emphasize the growing importance of the musician as a man among men.

The old idea that the musician is a species unto himself, a creature apart from his fellow beings, must go. It has been going, rapidly, as music has become more and more something of everyday life, a recognized need, a thing of the people, rather than something ecstatic and exotic, handed down, manna-like, from above.

To be a big musician means, as a rule, to be a man of more than ordinary mental power. To-day it almost always involves an education which, in its ramifications, will compare to that of men in any other profession. It is especially true that musical educators are men of broad views, and many composers and virtuosi similarly are deep students of subjects only indirectly related to their musical careers.

Who will say that either Puccini or Mascagni, as a man, fails to measure up to the rank and file of the Italian Senate? There are musicians in America who are equally worthy of places of honor and responsibility in public life—men whose influence should be altogether for the public good. As an example, Walter Damrosch might be named. Who is there unwilling to admit at once that this highly cultured, broadly educated, public-spirited musician would not make an excellent lawmaker or other public official? He is only one of many. America might take the hint from Italy.

The forthcoming invasion of Europe by American singers, as prophesied by the scarcity of new artists abroad, and already, in a measure, anticipated in the plans of one American manager, offers an opportunity which our artists surely will not overlook to become missionaries for American songs. Upon them will fall the all-important task of selecting really representative and worth while numbers. Will they measure up to it?

At the scale of prices recently announced for the Caruso-Besanzoni-Barrientos performances of opera in Havana, any American multi-millionaire, who, like Andrew Carnegie, desires to die poor, can afford to attend one or two of the performances.

The new and novel will always draw a headline. Hence the cable dispatch reporting that music has quelled a mob in Italy. If it had started a riot—but, then, it is axiomatic that old news is no news.

And now Mme. Calvé is to establish a school for voice in Paris. Once upon a time every young blood on two continents would have had aspirations to study singing.

Discourage litigation, Abraham Lincoln told the legal profession. Stop trombone practicing first, says Victor Herbert, as he goes to court over his neighbor's noises.

A throat specialist reports that vocalists are scarce in Porto Rico. As a place to forget sorrow, Cuba must look to its laurels.

These are the days when the slumber song turns the trick, as is to be noted in almost any April recital hall.

## PERSONALITIES



Photo by Bain News Service

Jeanne Gordon and William Reddick, Her Accompanist

One of the most brilliant of the younger galaxy at the Metropolitan, is the subject of this week's picture: Jeanne Gordon, the American contralto. William Reddick, her accompanist, is at the piano.

Franko.—Nahan Franko has been promoted to the rank of major in the Police Reserve of the Police Department of New York City.

Rabaud.—Henri Rabaud, composer of "Marouf," who conducted the Boston Symphony Orchestra for one season, will replace Gabriel Fauré as director of the Paris Conservatoire. Fauré's health necessitates his retirement.

Elman.—At his recital in Jacksonville, Fla., Mischa Elman, the violinist, changed the opening number on his program to a Beethoven Sonata, which he played with his young sister, Lisa Elman, at the piano, instead of his regular accompanist. Miss Elman is only sixteen, and it was her first public appearance.

Lada.—Lada, the American interpretative dancer, who in private life is Emily Victoria Schupp, daughter of William Schupp, "the whale king," has always been fond of the sea and has cruised many times with her father in northern waters. At the close of her season, in May, she plans to go to the Aleutian Islands and hunt whales. (N. B.—This is not a fish story.)

Johnson.—Edward Johnson, the tenor of the Chicago Opera Association, was one of the speakers at the civic luncheon at his home city of Guelph, Can. He spoke touchingly of the loving assistance given him during his student days by his father and his wife. Mrs. Johnson died not long before her husband returned to this country, at the beginning of the Chicago season.

MacFarlane.—Harriet Story MacFarlane, prominent Detroit contralto, has recently been the recipient of three song dedications, the composers being Charles Wakefield Cadman, Florence Newell Barbour and Alice Shaw. The Cadman song is entitled "I, a Nightingale," Barbour's is called "The Piper," and the other, "Pussy-willows." All of them, this popular singer will feature on her programs.

White.—When Roderick White, the violinist, played in Alma, Mich., recently, "The Westerners," filmed from his brother's (Stewart Edward White) story, was being shown at the local theater. So on the night of the recital there were two lines of people, one going to the literary brother's filmed story, the other to the musical brother's concert. "I am going to write to him that we ought to get together on our bookings and not take money away from each other," remarks Roderick White cheerfully in a letter to a friend.

Rosen.—A novel occurrence at the performance of "Friendly Enemies" at the Shubert-Jefferson Theater in St. Louis lately was the appearance on the stage of Max Rosen, concert violinist, who is a friend of Louis Mann, the star. Rosen and his accompanist took the rôles of two Secret Service operatives, who come on the stage a moment before the end of the play. Mann did not know of the arrangement, and was startled when he recognized the new addition to the company. Several concertgoers in the audience also recognized young Rosen.

Oukrainsky.—All the members selected for the corps de ballet of the Chicago Opera Association, which is now on tour, are American girls. Even Mlle. Ludmilla, despite her foreign name, is of American origin. Said Serge Oukrainsky, ballet master of the company, recently in an interview: "It is inevitable that the American girl should become the ideal interpreter of classic choreography." She is more lithe usually than her European sister, Mr. Oukrainsky thinks; more graceful, more imaginative, and also she has the freedom of thought which accompanies the freedom of movement so necessary in dancing of any kind.





By Cantus Firmus

THE Governor of New York has proclaimed a Be Kind to Animal Week. During this period critics will refrain from—but finish this paragraph yourself.

NOW we are convinced that we are entering the new age. Russia hails an American composer (Emerson Whit-horne, who, by the way, can write a rattling good humorous article when he wants) as a genius, and Boston announces that she is eager for a permanent opera company.

WALTER DAMROSCH—this is strictly confidential—will take the New York Symphony to Europe with him for a long tour. He has tried to keep the fact a profound secret, but as for ourself we refuse to be silent.

## Condemned?

THE composers of "Cavalleria" and "Mme. Butterfly" are to be elected to the Italian Senate; whether as reward or punishment the cable report fails to explain.

## Help, Robbers!!

THE hearties who have captured the New York State Legislature and hoisted the black flag with the skull and crossbones are now fixing their eyes on the musicians. Music teachers have had entirely too much freedom, let them be prohibited like everything else, say these patriotic 100 per cent lawmakers who favor the Lusk Bill.

Can't happen? That's what we said about prohibition.

WHAT is the matter? One week has passed and not one violinist, pianist or singer announced that he would hold a Master Class next summer.

NEW YORK CITY is becoming more and more like an American community. A Spring Festival, and no doubt a Chautauqua will follow.

## The Book of Fradkin

[From the Harvard Lampoon]

1. Now it came to pass in the days when the Galoshi ruled, that there was a concert in the land of Kahmbrij, which is the locknut on the Hub-of-the-Universe. And the people of Kahmbrij betook them unto the Tabernacle of Sanders in the Hall called Memmoriel.

2. And there came a certain man, a concertmaster, to the dressing-room of the conductor of the orchestra. The or-

chestra's name was Bahstan-Symphahnne.

3. Now Fradkin was of the union, while the conductor was not of the union, neither did he love Fradkin.

4. So he spake unto him saying, This is my dressing-room; thy dressing-room is yonder with thy friends of the union.

5. Thereupon Fradkin replied unto him saying, It is like Beelzebub thy dressing-room: it is my dressing-room.

6. But his words availed him not and he betook him unto his brethren and nursed his anger amongst them.

7. So the conductor forthwith suspended him from the Symphahnne. Then did Fradkin recommend unto him a warm place to spend the winter and took away with him certain of the players that struck, that he might form a new Symphahnne.

8. Yet he was not mad nor was he in love, for he said unto them, Know ye, that at the concert in Bahstan my two hindmost suspender buttons did detach themselves as I sat me down after the playing: how could I then arise without support?

9. And he showed them the trousers and lo, it was as he had said.

10. Thus from the loss of suspension do I gain suspension, said Fradkin. And his heart was heavy within him.

## Incidentally, This Number Was Omitted at the Festival Last Week

[From F. P. A.'s Column in the Tribune]

It is R. S. P.'s notion that the song should be revised to "H.O! Every One That Thirsteth!"

## The Society Editor Again

Dear Cantus Firmus:

I take pleasure in sending this additional exhibit of what happens when a society editor dabbles in musical reports. In addition to the remarkable (?) description appended, the same article gives publicity to the following noted composers:

CAEZAR FRANK, ROVEL, JEAN SIHELUS, BOURADINE, RACHA-MANINOFF, TSCHAIKOWSKI, MAUSSOURSKI, LEO ARNSTEIN, and last, but not least, GREEG.

And all in a half-column story published in a daily paper on the Pacific Coast! If you have any doubts I'll rob my scrap book of the clipping and send it to you as evidence.

Here is the closing paragraph: "Played a program of his own compositions. . . . Listening to Mr. H. one

could hear a little of Chopin, Mac-Dowell, and in the Scandinavian Suite one was indeed reminded of Greeg—so individual were his compositions."

And to add insult to injury, the name of the performer was also misspelled. In the vernacular of the day, Can you beat it? M. M. F.

San José, Cal.

## Know the Tribe?

"What is a music critic, father?"

"A music critic, son, is a person who never reads anything in the paper except his own reviews."

[Contributed by W. M. of Jacksonville, Fla.]

"Why do you advise your son to be like a piano?"

"If he does, he'll be upright and square."

Dear CANTUS FIRMUS:

Three ouija boards were broken the other evening when the request was made to define just what it is the vaudeville "opera" singers do. The darn boards never went near the words Music or Sing once.

The act of singing a ragtime ditty to "Il Trovatore," or some other opera has

become so old and abused that it almost seems new when it is used on the vaudeville stage now.

Mt. Vernon, N. Y. F. E. KENNY.

## Caliph I-Saac-Son's Thousand and One Nights Entertainment

Dear CANTUS FIRMUS:

Would you say that the history of the New York Globe's Thousand Concerts (the thousandth being given at the Metropolitan Opera House with Bezanzoni, Crimi, Lada, Lhevinne, Stanley, and Isaacson) might be called another Arabian Nights Entertainment?

Cordially,

CHARLES D. ISAACSON.

Editor, Globe "Our Family Music" Page.

Dear CANTUS FIRMUS:

The monniker of the composer of "Yevgheny Awnieghin" and the "Pathetic" Symphony is manhandled in various ways — Tschaikowski, Tchaikovsky, Tschaikoffski, etc.—but our brethren across the St. Lawrence send us this gem: "The Fourth Symphony of Tschaikowski was interpreted to excellent advantage." Rybald Werrywotch please write!

J. A. H.

## Salzedo Harp Ensemble Pictured On Their Travels Through Michigan



Carlos Salzedo and His Fellow-Players of the Salzedo Harp Ensemble in Detroit

DETROIT, MICH., April 6.—The sign "Handle with Care" in the background of Carlos Salzedo's Harp Ensemble doesn't bear any reference to the temperaments of the Ensembleists. It's merely a suggestion that harp-cases and the instruments appertaining thereto take kindly to gentle treatment in baggage-cars and such-like environment.

The picture, by the way, was snapped at the entrance to the Detroit Central High School, where the Ensemble gave a concert on March 23. The event was financed by the Chamber Music Society, and was free to school students.

M. J. Mc.

## CONTEMPORARY AMERICAN MUSICIANS

No. 113

Rudolph Reuter

RUDOLPH REUTER, pianist, was born in New York City of prominent musical family. His grandfather was

teacher of Theodore Thomas and an operatic conductor. He attended public schools, and when eleven, entered St. James Episcopal Church choir, under Walter Henry Hall, later becoming soprano soloist. First piano instruction with his mother, then with Carl Roeder, and first theory instruction under



Rudolph Reuter

Edward Beiderman. He studied organ for a time with Hall, assisting at St. James organ at early age, and at fifteen becoming organist at North New York Congregationalist Church, and choir-

master the following year. Made early appearances as child concert-pianist, his farewell one, before going to Europe, at Mendelssohn Hall being a distinct success. At sixteen, went abroad, was admitted to the Royal High School in Berlin as student in piano with Heinrich Barth; in composition with Max Bruch, conducting with Robert Haussmann, singing with Max Stange. Made debut at nineteen with Philharmonic Orchestra of Hamburg in Brahms Concerto, winning a Mendelssohn prize same year. Shortly after, offered professorship in Japanese Academy of Music, Tokyo, where he spent three years, teaching playing, lecturing and in musical research through Orient. Called to succeed Foerster as head of piano department in Chicago Musical College, and returned to America, where he has continued teaching and concert work. Has appeared often with Stock orchestra, with Minneapolis Orchestra, in New York Stadium and with Tri-City Symphony, and has given recitals in chief musical centers. Has appeared with leading chamber-music organizations, and has introduced to America many works now prominent. Makes home in Chicago.

## JOHN MELDRUM AGAIN ADMIRER AS RECITALIST

Pianist Exhibits Fine Qualities in His Second New York Appearance of Season

For the second time this season John Meldrum, the blind pianist, gave a recital in Aeolian Hall, this time on Monday afternoon, April 5, before a fair-sized and interested audience. It is impossible not to admire the dauntless courage with which this young artist surmounts a handicap which would leave many helpless, and the fine good sense with which all allusion to his affliction is deleted, so that his work is judged solely on its merits, without any predisposition on the score of sympathy. That sympathy enters, however, so largely into one's apprehension of Mr. Meldrum's work that it is extremely difficult to give it a fair review; but it would be unfair to the player to let it prevent one from making the attempt.

Mr. Meldrum's strong musical feeling was evident throughout his program, which included the Bach Chromatic Fantasy and Fugue, a sure test of this quality; three gracefully played bits of Rameau's, an Elegie, Rigaudon and Menuet, arranged by Godowsky. In the Godowsky

arrangement of the Weber "Perpetuum Mobile" his playing lacked somewhat in accent, which is in general one of its defects, but both the speed and the accuracy of his finger-work were admirable.

The Brahms group of the Second Ballade, Op. 10; nine waltzes, from Op. 39, and the second Rhapsody, Op. 79, were played with a real feeling for the composer's inner meaning and with a beautifully delicate touch. Mr. Meldrum's left hand does strong fortissimo work; for that matter, so does his right. His forte is free at the same time from any metallic quality, something to note with pleasure.

Chopin's Nocturne, Op. 55, No. 1; The Barcarolle; the Glazounoff Gavotte and Dohnanyi's brilliant "Rhapsodie," Op. 11, No. 3, closed a program which was more than a creditable attempt; it was a worthwhile achievement. The audience were deservedly enthusiastic. C. P.

## Garden, Pollain and Kreisler Appear Before 3000 in Duluth

DULUTH, MINN., April 9.—Mary Garden and René Pollain, violinist, were heard by an audience numbering 3000 in the Armory on April 1. On April 6 Fritz Kreisler gave a recital to another overflowing house, being given a complete ovation. G. S. R.



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## Anglo-Saxon Singers Take Milan Audiences by Storm

Margaret Sheridan and June Saltene-Mochi Achieve Spectacular Triumphs—Evelina Parnell to Appear at Dal Verme—Cora Chase Engaged for Metropolitan—Other News from Italian Music-Center

Milan, March 14, 1920.

TO me the most conspicuous feature of Milan's musical season this year is the remarkable activity and prominence of singers of the English-speaking race. First, there is the almost epoch-making advent of Margaret Sheridan, who as *Madama Butterfly* and as *Mimi* in "Bohème" at the Dal Verme seems to have swept Milanese opera lovers off their feet. Far be it from me to draw hasty conclusions from her performance in the aforementioned two rôles, in which it is true, however, that she scored successes equaled by but very few. Be it said to the credit of the Italian audiences that, notwithstanding their natural inclination to give preference to their own artists, their spontaneous appreciation of the vocal talent of this compelling Irish maiden could not have been more abandoned for any one of the foremost favorites of their own country. As *Mimi*, it must be admitted, Miss Sheridan shows herself an artist of supreme qualifications. She seems a singer born. Full-throated and flawless, her voluptuous, luscious tones are emitted without the least vestige of any transitions between the registers. Her diction is as fine as her musicianship and her technical ability. With her magnificent style of singing and her finished and winsome impersonation, she is an Italian prima donna throughout—but rather better, as *Mimi* at least, than this country has turned out for many a day. So, naturally, this Irish star is the talk of the town at present.

Of a quite different type is June Saltene-Mochi, an American singer, who has



Margaret Sheridan, Irish soprano, who recently achieved striking successes in Milan

had the temerity to introduce into this pre-eminently operatic atmosphere a series of four extremely classical song recitals at the Conservatorio. While song is as the breath of the nostrils to the Italian public, this form of musical art is indulged in and cultivated almost exclusively in the sphere of opera. So Miss Saltene-Mochi's first program, devoted to Italian classical sixteenth and seventeenth century compositions, to Haydn and Mozart and early French works with piano accompaniment, was to be considered an unusual venture. The singer is the possessor of a high coloratura soprano of silvery purity and beauty. Her singing of the first aria from the "Magic Flute," "Regina della Notte," and the aria of *Constanza* from Mozart's "Ratto dal Serraglio" proved too much even for the skeptical among her operatically saturated auditors. Spontaneous applause was her share, while the press of Milan came out with glowing criticisms usually only reserved

for stars of the operatic firmament. Miss Saltene-Mochi has announced three similar recitals during this and the following month, which are being looked forward to with the keenest expectancy. For in Milan the news of every significant musical event spreads about like wildfire.

Another prominent feature awaited with impatience is the appearance at the Dal Verme of the American soprano, Evelina Parnell, who has been engaged for six performances.

If all one hears is true, the American public next year will be treated to a vocal surprise such as comes but on rare occasions. Cora Chase, an American singer from Boston, hitherto keeping somewhat in the dark, has been engaged for the Metropolitan for the coming season. An extensive concert tour in the States, we understand, has also been arranged. She has sung with the greatest success at the Royal Theater of Madrid and at one or two opera houses in Italy. All those who have heard this reported vocal phenomenon, though, agree that here is one of the most remarkable voices and one of the greatest songstresses that has been heard during the present generation. As the Italians say: "He who lives will see."

Among the latest arrivals in town are Joseph Royer and the soprano Elizabeth Amsden. Nellie Gardini, late of the San Carlo Opera Company, is another American artist who has announced her arrival here within a few days.

At a cozy tea hour in the home of the composer, Vittorio Gneecchi, we had the extraordinary pleasure of meeting and hearing M. Pick-Mangiagalli play for us his "Il Carillon Magico," soon to be produced in America. Imagine, if you can, the most comprehensible modern music of the richest atmospheric impressions and you will gain an idea of the beauties in store for you. O. P. JACOB.

### ALCOCKS AND GARDNER APPEAR IN CLUB PROGRAM

Splendid Offerings Given by Trio of Americans Before Harlem Philharmonic Society at Waldorf

A trio of admirable American artists, including Merle and Bechtel Alcock and Samuel Gardner, provided the program for the Harlem Philharmonic Society at its fifth concert in the Hotel Waldorf-Astoria on Thursday morning. Mrs. Alcock, whose rich contralto voice was in excellent condition, offered Sinding's "Mother of Mercies," Grieg's "Princess," Lenormand's "Quelle Souffrance," Bagrinowski's "Give Me This One Night," "Tiappa" of Moussorgsky, "Little Mountain Maid" by Muller, "Peace" by Hawley, and "Wake Up" by Phillips, and was coaxed by continued applause into several repetitions and encores.

Mr. Gardner afforded much pleasure with a D'Ambrosio Aria, Saint-Saëns' Introduction and Rondo Capriccioso, Sammartini's "Canto Amoroso," "Valse Bluettes" by Drigo-Auer, "Chanson Indoue" by Rimsky-Korsakoff and his own "From the Canebrake," as well as many encores. Mr. Alcock's single group comprising Fourdrain's "Chanson des Clouches," Campbell-Tipton's "Crying of the Waters" and the "Celeste Aida" was admirably received as were the two groups given by Mr. and Mrs. Alcock together and comprising Tchaikovsky's "Morning Glow," Dvorak's "The Ring," "A Flight of Clouds" and "Country Courtship" two folksongs. F. G.

### "COSTUME RECITAL" DELIGHTS HEARERS

Yvonne de Tréville, Aided by Ruth Kemper, Is Applauded in Charming Program

The costume recital given on Saturday evening, April 10, by Yvonne de Tréville, coloratura soprano, assisted by Ruth Lowther Kemper, attracted a large and distinguished audience to Aeolian Hall. Miss Kemper opened the program, which was divided into three parts, devoted respectively to music of the eighteenth, nineteenth and twentieth centuries. Her playing of the Tartini Sonata in G Minor was distinctly the best work that she did during the evening. Throughout this number her tone was smooth and even and her intonation good, while her technique in the Presto and Allegro movements also was particularly commendable. The Adagio Religioso from Vieuxtemps's Fourth Concerto was played with good feeling and in musicianly manner; but in the "Scherzo Tarantelle" of Wieniawski, the "Waves at Play," of Grosse, and the "L'ambourin Chinois" of Kreisler, she could be praised rather for an earnest endeavor and for some natural talent than for any achievements worth mentioning, especially in comparison with the great artists who have put these works on their programs.

Mme. de Tréville was suffering evidently from a cold, but her polished art made the natural beauty of her voice evident, notwithstanding that handicap. In the old French air, "C'est mon Ami," arranged by Bainbridge Crist, and in songs by Martini and by Francis Hopkinson, the first American composer, she won the audience immediately. She was a charming picture in her Watteau-like costume here, as well as in the 1830 gown she adorned in the second part and in the exquisite modern confection she wore in the third; and the charm of manner with which she gave all her songs added to the appeal.

The Auber "Air et Variations" was encored and Mme. de Tréville followed it with the "Laughing Song" from "Manon Lescaut," so cleverly given that a repetition was demanded. Claude Warford's "Dream Song" was sung to effective accompaniment; Mme. de Tréville herself at the harp, aided by her two young coadjutors, Miss Kemper with her violin, and Lou Olp, who had also played Miss Kemper's accompaniments, at the piano. All three acknowledged enthusiastic applause. Albert Wolff's "Prière Normande" (in MS.) and A. Walter Kramer's "The Faltering Dusk" both displayed to the full Mme. de Tréville's fine interpretative skill and her voice's lyric quality. The "La Primavera d'Or" of Glazounoff, set by La Forge, brilliantly closed an interesting program, obviously enjoyed throughout by the hearers. C. P.

The British Symphony Orchestra, which had announced a series of six concerts to take place at Queen's Hall in aid of the widows and orphans of soldier musicians fallen in the war, were reluctantly compelled through lack of public support to announce their decision to cancel the remaining concerts of the series.

## Mr. Louis SVEČENSKI

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## Despite Storms, Kansas Devotees Flock to Hindsborg Festival

Thirty-ninth Celebration Attended by Great Audiences—Middleton and Gates Join in Recital—Kraft and Local Soloists in "Messiah"—Casals Recital Ends Programs

SALINA, KAN., April 5.—The thirty-ninth festival of Lindsborg began March 28 with a joint recital of Arthur Middleton and Lucy Gates. The weather varied from terrific dust storms to the worst snow of the season, but the dauntless audiences packed the auditorium daily with loyal Swedish folks to whom the annual pilgrimage to Lindsborg is almost a religious duty as well as music lovers from all Kansas.

On Palm Sunday afternoon, Arthur Middleton, bass-baritone, gave a program of his best. His smooth, rich voice with its excellent control was evidenced in a classic group, an Italian group and an English group of Kipling songs. In these his masterpiece was "Danny Deever."

Miss Gates opened with a lyrical group, but was at her best in the "Bell Song" from "Lakme," encoring with the Swiss Echo Song.

A capable accompanist was Sol Alberti of Kansas City.

In the evening the famous Messiah Chorus of 550 voices sang the "Messiah" with Hagbard Brase, of the Bethany faculty, as director. The soloists were Arthur Kraft, tenor; Nelle Bryant, soprano; Adah Bryant-Buckingham, contralto; T. Austin Ball, bass. Ellen Strom is organist.

Mr. Kraft gave a full rich oratorio delivery. Miss Bryant and Mrs. Buckingham, sisters, are Kansas born. Miss Bryant has been head of the voice department at Bethany for the past year. Their work in the "Messiah" and their joint recital were evidences of artistic worth. Each "Messiah" artist gave a recital during the week.

Friday night preceding the "Messiah" performance a new departure was made which is to become annual as the "Messiah" has been, namely, giving a Bach cantata once during the week. For this initial appearance, Bach's "Sleepers, Awake" was given with the soprano and bass soloists of the "Messiah."

On Easter Sunday, Kansas found her-

self in the midst of the worst snowstorm of the season. Trains were blocked, wires down, and it looked for a time as though the final concerts of the festival would be impossible. However, by afternoon a train left Salina for Lindsborg carrying the loyal music supporters and the artists who were to give the Easter afternoon concert—Pablo Casals, with Mrs. Casals, and his accompanist, Nicolai Schneer.

No definite word was given as to whether the train would return or not that night, but Salina went in spite of this. Mr. Casals' recital was without doubt the most beautiful performance given in Kansas for many years. His simplicity, his broad full tone, his perfect understanding of the art he gave us made each number a gem in itself. His program was a sonata, a concerto, a Bach group without accompaniment and a miscellaneous group. The audience stormed its applause and repeated encores were given. Mr. Schneer at the piano blended his work completely with the artist. This program at the little Swedish village, surrounded on all sides by snow-covered prairies, was a highlight in music for Kansas.

The audience on that Sunday afternoon assembled through the snow. But they came and appreciated Mr. Casals and waited until the final encore was given before they moved—then a rush to catch the waiting train home. There was no outlet but the belated train. But no one cared, least of all Mr. Casals, who kept the crowd cheerful throughout the trials of waiting. V. B. S.

### Bimboni New Work Creates Fine Impression in New York Church

At the services on Good Friday, April 2, at the Spanish Church of Our Lady of Esperanza, New York, Alberto Bimboni, who is organist and choirmaster, produced his own new "Responses," for quartet of mixed voices and organ. The work is in nine sections, including solos for tenor, soprano and alto, written in modern style, with careful respect for the text, which is taken from the Graduale. It made a fine impression. Mr.

Bimboni wrote it recently, and it was given in manuscript. The singers were Mmes. Elias, O'Connor and Messrs. Alves and Williams, with the composer at the organ.

### MARTHA PHILLIPS WELCOMED

Scandinavian Soprano Appears Before Æolian Hall Audience

Martha Phillips, a Scandinavian soprano, previously heard in this city, gave a recital in Æolian Hall on Monday evening, April 5, offering a program of considerable variety, that included matters by Veracini, Freschi, Mozart, Tchaikovsky, Chausson, Sibella, La Forge, A. Walter Kramer and that had as its musical backbone Strauss's "Allerseelen," Schumann's "Frühlingsnacht," and "Sandmännchen," and Grieg's "Mother Sorrow," "Shepherdess," and "A Vision."

Mrs. Phillips's light voice was not heard to entirely good advantage on this occasion. It sounded colorless and insufficient in volume and power to cope with the songs of Strauss, Schumann, Grieg and Tchaikovsky. In the lighter numbers, she was somewhat more satisfactory. She was warmly greeted, however. Her accompanist was Frank La Forge. H. F. P.

### KAUFMANN PUPILS HEARD

Interesting Recital of Voice Students Given in Chamber Music Hall

Mme. Minna Kaufmann, the soprano and vocal teacher, presented six of her talented, well-schooled pupils in recital on Thursday evening, April 8, and there were no dark-shadow voices to mar the atmosphere of sunny cheeriness which pervaded the Carnegie Chamber Music Hall.

From the very outset mention should be made of Ruth Emerson, who proved herself so skillful and sympathetic an accompanist. A pretty bit of thoughtfulness, and one which betokened appreciation of her aid, was evidenced when the usher, during an intermission, placed a bouquet of roses on the piano keyboard which Miss Emerson discovered on her return to the platform.

Betty Burke and Jacqueline Cartall opened the program with the "Quis est homo" aria from Rossini's "Stabat Mater." Both singers gratified, but Miss Burke's coloratura voice stood to the fore decidedly—as it did in other of the evening's offerings. Her delivery is easy, her intonation true, and she sings with spirit and taste. In Bizet's "Agnus Dei" and Gounod's "Ave Maria" (with violin obligatos) she won much applause. Esther Carlson disclosed a very lovely contralto voice which was

most effective in her group of songs—Massenet's "Elegie," Jungst's "Danny Boy" and Spross's "Yesterday and Today." She also sang, with confidence, the Cavatina aria from Meyerbeer's "Robert Le Diable." Mildred Leetreeker has that charm of unaffectedness that so fascinates when a young singer, endowed with a natural voice, sings for the pure love of singing. Her upper register notes were bell-like in their clarity. Ellinor Young delighted in songs of Paladilhe, Fontenailles and Fourdrain, and Olier Brunet, in conjunction with Miss Burke, sang the duet from "La Bohème." The two voices did not blend happily.

Encores were granted by each of the six artist-pupils and in each case the singer graciously announced the name of the song and the composer. Berthe Baret's violin obbligati were admirable in their finish. J. A. S.

### LAZZARI IS RE-ENGAGED

Contralto Under Contract to Sing Leading Roles at Metropolitan

Carolina Lazzari, the operatic contralto, whose recent tour to the Pacific Coast resulted in a series of triumphs, has been re-engaged to sing leading rôles next season at the Metropolitan, according to announcement just made from the office of Charles L. Wagner.

Miss Lazzari was engaged for a specified number of performances this season, but was already booked for a long concert tour, and when it was found difficult to reconcile the dates of these concerts with her contracted operatic appearances, Manager Gatti-Casazza agreed to an arrangement whereby Miss Lazzari will make her first Metropolitan appearances next season, her contract calling for leading rôles only.

### Graveure Sings in Oberlin, Ohio

OBERLIN, OHIO, April 6.—The third artist recital of the course of the Oberlin Conservatory of Music was given recently by Louis Graveure, baritone. Mr. Graveure's program consisted of five songs by Moussorgsky, a group of old English songs, four modern French songs, four lyrics from Byron and Burns and a number of songs by modern American composers. Mr. Graveure was heartily received by the large audience and was generous in his encores. His voice gave the same pleasure as it did in his recital in Oberlin three years ago. He was especially successful in his Russian songs and in the French group. Mr. Graveure was accompanied by Bryceson Treharne. F. B. S.



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## Festivals Commemorate Blossom Time In California

Annual Celebration, Held in Santa Clara Valley, Witnessed by Throngs of Visitors—College of Pacific Also Has Choral Performance Under Dean Hanson—Music in Other Educational Institutions

SAN JOSE, CAL., April 2.—Music held a more prominent place than ever before in the Santa Clara Valley's Blossom Festival, which was held last Saturday and Sunday in the natural amphitheater at Saratoga, a little town nestling in the foothills right in the heart of the orchard district. Each year when the thousands of fruit trees are in blossom, travelers from all parts of the country gather to enjoy the magnificent sight and many of them gather on the hillside to enjoy the program which is prepared in commemoration of the occasion. Aside from the address given by Dr. Aurelia Reinhardt, on Saturday, the program for the two days was comprised entirely of musical numbers. A community chorus, under the direction of Alexander Stewart, showed the splendid results of its many weeks of rehearsal in several concert numbers, including the "Gloria" from Mozart's Twelfth Mass. "The Heaven's Are Telling" shared first honors with the "Gloria," and was sung in splendid style with Olga Braslau, Amos Williams and Frank Townner singing the trios. Merrick's Orchestra supplied the instrumental portion of the program. On Sunday Florence D. Leroy, of San Francisco, was the soloist. She gave great pleasure in Gounod's "Ave Maria" and the aria, "With Verdure Clad." The chorus repeated Saturday's program, which included, beside the numbers already mentioned, Carpenter's "Home Road," Pinsuti's "Spring Song," "Love's Old Sweet Song," "Flow Gently Sweet Afton" and "All Through the Night." The audience and chorus joined in patriotic numbers. The Santa Clara Valley, in blossom season, is a sight never to be forgotten, and the thousands who were fortunate enough to be within hearing distance of the Festival Chorus took away with them a doubly impressive and beautiful memory.

The Blossom Festival was not the only worth-while attraction on Sunday afternoon, as more than 1000 persons who journeyed out to the College of the Pacific can testify. The college chorus and orchestra under the direction of Dean Howard H. Hanson, of the Conservatory, gave an exquisite performance of Gounod's "St. Cecilia" Mass. Not for many a year has San Jose heard a choral performance to compare with it. Constant rehearsing has developed the chorus to a



The College of Pacific Chorus and Orchestra, Howard H. Hanson, Conductor, Which Gave an Excellent Performance of Gounod's "St. Cecilia" Mass on Palm Sunday

point where it may be counted upon for sureness of attack, accuracy of pitch, and beauty of tone, and an orchestra which is superior to any local orchestra ever heard on the conservatory platform. The soloists were Edith McKindley, soprano; Chester Herold, tenor, and Charles M. Dennis, baritone, who also successfully essayed the bass parts, for this occasion. Chester Herold is well and favorably known as a singer of sterling qualities, and an excellent musician who can always be relied upon to maintain a high standard of artistry, and his work yesterday served to emphasize the high character of his musicianship. Miss McKindley, an advanced student in the Conservatory, is a newcomer to our concert stage, and a very welcome one. Her voice is of exquisite quality, she uses it to splendid advantage and shows a musical understanding of a high order. Mr.

Dennis is very popular on our local platforms and too well known to require comment further than that he lived up to his reputation on this occasion. The accompanists must be given praise for their excellent assistance. They were Irene Stratton, harpist; Jessie Moore, pianist, and Everett K. Foster, organist. The success of yesterday's performance will undoubtedly result in the making of an annual event of this nature during the Easter season, which will share honors with the annual performance of the "Messiah" at Christmas time.

A large audience attended the faculty recital of Tuesday evening at the Pacific Conservatory. The program was given by Nella Rogers, mezzo-soprano; Irene Stratton, harpist, and Jessie Moore, pianist, assisted by Dean Hanson, accompanist, and by Riley Smith, organist, who ably assisted Miss Moore in her splendid

interpretation of Schumann's Allegro Appassionato. The program contained many unfamiliar numbers and gave intense pleasure to those present.

The Stanford University Glee Club is spending the Easter vacation in touring through the southern part of the State. They appeared with the Los Angeles Philharmonic on Easter Sunday, and will fill many engagements en route. They are under the artistic guidance of Warren D. Allen, who is with them on this trip. Besides assisting with the programs of the Glee Club, and conducting the Los Angeles Philharmonic when the boys sing with it, Mr. Allen, assisted by his charming wife, Esther Houk Allen, contralto, will give a recital at Redondo Beach, before returning to his post at the University and resuming his tri-weekly organ recitals in the Stanford Memorial Chapel. M. M. F.

### WATAHWASO GIVES A CHARMING RECITAL

Princess of Penobscot Tribe Proves a Distinctive Artist in Debut

Something refreshingly "different" was the recital given at Aeolian Hall on Wednesday afternoon of last week by Watahwaso, a princess of the Penobscot tribe. The young woman is a person of singular charm and so delighted her audience that her further appearances in this city may confidently be looked for. It is true that she was much less interesting in the more conventional recital features which occupied the first half of her program than in the almost

undiluted Indian features of the second part. But in these last, her performance and manner were so captivating as to efface the effect of what went before.

Watahwaso has a mezzo-soprano voice that sounded pleasant in the various tribal ditties of the Oneidas, Sioux, Chipewas and Zuñis, but uncertain, tremulous and generally ill produced in the "Voce di Donna" air from "Gioconda," of which she seemed to have slight conception—Coquard's "Hailuli" and Bernberg's "Chant Hindu." More satisfactory was the "Robin Woman's Song," from Cadman's "Shanewis," and other Indian songs by Cadman and Lieurance, but it was not until the princess divested herself of civilized garb and donned the doe skins of her race that she became her delightful self. That she is a clever raconteuse and a humorist she proved in the remarks and anecdotes with which she prefaced the various legends, love songs and invocations. The audience enjoyed particularly her accounts of Indian courtships and weddings and the prancings and dances accompanying them.

Francis Moore supported her at the piano in a manner entirely worthy. H. F. P.

### CANADIANS HONOR JOHNSON

Civic Bodies of Guelph Turn Out in Force to Fete Noted Tenor

GUELPH, ONT., CAN., March 30.—Edward Johnson of the Chicago Opera Association appeared in recital in this, his home city, last night, and demonstrated to the "home folks" who crowded the old Opera House to hear him that the success that he has attained in musical circles in the outside world is well deserved. His return to the scenes of his childhood was made a civic gala affair, and to-day he was honored by the presentation of a public address, which was read to him on the steps of the city hall by Mayor Westoby before a large crowd of citizens, who cheered him to the echo. After-

wards a complimentary banquet was tendered him at the Royal Canadian Cafe by the Chamber of Commerce and the Canadian Club. In replying to the toast to him, he told the interesting story of his life after leaving Guelph to take up the study of his profession. When he went to New York to study he promised his father that if he saw in a few months that he could not make a success of music that he would come back to Guelph and go to university, as had originally been planned for him. He was given a monthly allowance by his father but after a short time in New York he began to earn money and was able to finance his own way. He first sang in a small church, then in a male quartet, where he received \$5 a night, and then in a mixed quartet, with Herbert Witherspoon, the famous baritone, as one of the members. He made good progress and finally got a chance to go to St. Louis to take the place of a famous tenor who failed to reach America for his engagement. That was his first important engagement. He went to Europe and after much hard work secured engagements to sing in Rome. After he had sung in many opera houses in Italy he went to La Scala opera house at Milan to sing the leading rôle in "Parsifal," which made him well known in the musical world. W. J. B.

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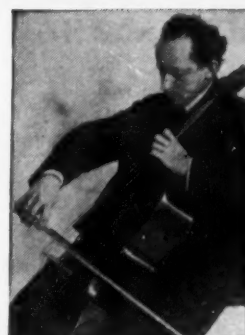
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## TORONTO REGALED WITH EASTER MUSIC

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Pascal Season

TORONTO, April 6.—Never before in the history of the city has music played such a prominent part in church services as on Easter Sunday. In all the prominent churches special music of an inspiring nature was a feature.

At Trinity Methodist Church the choir offered appropriate anthems at both services under the direction of Arthur Blight. J. J. Riley Hallman, tenor, sang "The Resurrection Morn;" Vera Hagerman, contralto, "It Is Finished;" Mrs. Gladys Jones-Morgan, soprano, "There Is No Death," and Arthur Blight, baritone, "Hosanna."

At St. Anne's Anglican Church, Edward W. Miller, organist and choirmaster, presented special music at three services. At the morning service Mrs. W. J. Wilson, soprano, sang "Hosanna" as a prelude solo, while at the evening service Arthur B. Sanderson, tenor, sang "The Resurrection Morn."

At St. James Cathedral many scores of people were unable to gain admittance at the eleven o'clock service, at which magnificent music was given by both the choir and the organist, Dr. Albert Ham.

Other churches where the music was of an exceptional order were: St. Paul's Anglican, where Healy Willan is organist; St. Paul's Methodist, where James H. Galloway is organist and choirmaster; Central Methodist, where solos were sung by Ada Richardson and William Ruttan; at Elm Street Methodist, where an old-fashioned song service was held in the evening, led by E. M. Shildrick; at Sherbourne Methodist, where the choir under G. D. Atkinson was assisted by Frank Blackford, violinist; Joseph Quintile, harpist; Miss Anger, soprano; Miss Shaver, alto; Allen McLean, tenor, and Earnest Caldwell, bass; at Walmer Road Baptist, where a great Easter Chorus was presented with children's voices and orchestra; at Bloor Street Baptist, under the direction of D'Alton McLaughlin, where the quartet and choir presented splendid music; at old St. Andrews, where Richard Tattersall gave an organ recital after the evening service; at St. Andrew's, King Street, where special music was presented under Dr. Norman Anderson, William Hamilton, tenor, being soloist.

Many of the city churches held services with special music on Good Friday and they were in every instance well attended. At St. James Cathedral, where the choir, under the direction of Dr. Albert Ham, sang Stainer's "Crucifixion," so great was the attendance that the end aisles and church porch were filled and many had to be turned away. The soloists were Percy Ham, baritone, son

of Dr. Ham, and E. W. Stenhouse, tenor.

At St. Anne's Anglican Church the choir of eighty voices under Edward W. Miller sang Gaul's sacred cantata, "The Holy City," before an appreciative congregation. The soloists were Kathleen Howard Taylor, soprano; Edith Parker Liddle, contralto; Arthur B. Sanderson, tenor, and W. T. Bell, basso. Leo Smith, cellist, assisted.

At Trinity Methodist Church the choir offered "Olivet to Calvary" under the direction of Arthur Blight, the organist being Eva M. Goodman. The soloists were Mrs. J. E. Shepherd, soprano; Vera Hagerman, contralto; J. Riley Hallman, tenor; Wesley Waunder, baritone, and Arthur Blight, baritone.

The Woodgreen Choir gave the same cantata on Good Friday under the direction of J. D. Richardson, the organist being H. G. West. The choir was assisted by Mrs. Stevenson, soprano; Margaret Park Wilson, contralto; George Adamson, tenor; Leo Boynton, baritone; Maud Buschlin, violinist, and Eva Goodman, pianist.

The Victoria Presbyterian Church was packed to capacity at a concert given by the choir. A feature of the evening was "The Crucifixion," sung by 100 voices of the combined choirs of Cooke's and Victoria Presbyterian churches, under the direction of A. E. David. Among the artists were Gladys Jones-Morgan, Charles H. Leslie, J. Riley Hallman, J. H. Cameron, organist, and Elma Ferguson.

At Bloor Street Presbyterian Church the choir sang Monestel's "Seven Last Words of Christ" under the direction of Peter C. Kennedy, organist. The soloists were Nellye Gill, soprano; Marion Copp, contralto; Albert Downing, tenor, and Frank Oldfield, baritone.

At Mount Dennis Methodist Church the choir and orchestra under A. Mallis gave "The King of Glory." The soloists were Mrs. W. Smith, Mrs. E. Riley, E. Russel, P. Kemp, J. Bowerbank, and accompanist, Mrs. Collins.

A concert was given at Massey Hall on Easter Monday, when a children's choir of 700 voices presented the "Festival of the Lilies" under the direction of Llew Rees, supervisor of music in Toronto schools, and Mrs. Carrie Ried Spence. Assisting were Mrs. C. A. Westley, contralto; H. Meade, who played the xylophone, and the band of Royal Grenadiers. The children's voices showed up to advantage in the hymn "Christ the Lord Is Risen To-day," and such selection as "Easter Bells," while the patriotic and old-time numbers were also interesting. This was the twenty-sixth festival of this nature and its popularity was shown by the large attendance. Mr. Rees was presented with a silver basket in recognition of his services, while Mrs. Spence was the recipient of beautiful flowers.

### Myron Rodney to Make Début

Myron Rodney, baritone, will make his New York debut in a recital at Aeolian Hall on April 29. Mr. Rodney, who is a New Yorker by birth, has appeared with great success in numerous amateur and semi-professional productions. His program will include songs by A. Walter Kramer, Mana Zucca and Benjamin Whelpley. He will also be heard in "Vision Fugitive" from Massenet's "Hérodiade." Mr. Rodney is a pupil of Arturo Papalardo.

HARTSDALE, N. Y.—Paul Henneberg, formerly assistant conductor to Victor Herbert, has opened a studio here for general musical instruction.

## RAISA AND RIMINI WIN CHICAGO'S FAVOR

Soprano in Admirable Program Assisted by Baritone and Mayo Wadler

CHICAGO, April 5.—Rosa Raisa, in her recital last Sunday evening, certainly substantiated her reputation as one of the greatest of dramatic sopranos.

She sang an aria from "Sicilian Vespers," by Verdi with great dramatic power and with intensity of expression, and her interpretation of "Yohrzeit," by Silberta, the "Star," by J. H. Rogers and Balakireff's arrangement of the Volga Boat-song, were all numbers which called for unstinted praise.

She was in fine voice and warmth, richness, and sympathy in quality were among the salient features of her vocal accomplishments.

She made a great success and was recalled and compelled to add several encores to the printed program.

Giacomo Rimini, the baritone of the Chicago Opera Association, who was one of the assisting artists, never made a better impression with his singing than on this occasion, not only in his interpretation of the "Largo al factotum," from Rossini's "Barber of Seville," but in a fine song by Tosti, "Voglio Amarti," did he find appreciation. He also had to add extra numbers, and young Mayo Wadler, American violinist, in several short and tricky numbers displayed technical talent and taste.

Frank Laird Waller as accompanist for Miss Raisa and Mr. Rimini, and Isaac Van Grove for Mr. Wadler did their share with musicianly efficiency.

M. R.

### Rockford (Ill.) Church Singers Unite in Annual Program

ROCKFORD, ILL., April 3.—The Mendelssohn Club presented its annual Holy Thursday program, April 1, at Second Congregational Church. Mrs. Fred Moffatt had arranged the first of these concerts, which had as their theme the famous figures of the Bible, five years ago, and the programs have been annual since that time. The quartets of the State Street Baptist, First Presbyterian, and Second Congregational churches assisted and leading soloists of the club were heard in numbers from "Samson and Delilah," Saint-Saëns; "Queen of Sheba," Gounod; "Hérodiade," Massenet; "The Creation," Haydn, and in sacred solos. Annie Walton presided at the organ.

H. F.

### Percy Hemus's 15-Year-Old Niece Wins First Prize in Kansas Piano Contest

TOPEKA, KAN., April 5.—Bernice Hemus, fifteen years, of Topeka, won first prize in an all-Kansas piano contest held at Lindsborg last week. She was the youngest of the eight contestants. The contest was held in connection with the annual presentation of the "Messiah" during Holy Week, and was open to all Kansans between the ages of fifteen and nineteen, providing they did not live in Lindsborg and were not students of Bethany College there. Miss Hemus played the Scherzo in B Flat, Chopin. She is the daughter of Mr. and Mrs. Ernest Hemus of Topeka, and a niece of Percy Hemus, the baritone.

R. Y.



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## Arthur Lawrason to Present More Artists in Vaudeville

**Prominent New York Vocal Teacher Will Introduce Serious Young Musicians Into the Exclusive Realm of American Entertainment**

**S**UBSTANTIATING his opinion recently voiced in these pages that no artist is too good for American vaudeville, but vaudeville is too good for many artists, Arthur Lawrason, the prominent New York vocal teacher, last week announced the names of more of his serious proteges who are about to enter this field.

Grace Nelson, declared to be a soprano of unusually high musical attributes, was scheduled to effect her debut last week at the Palace Theater of New York, the Parnassus of vaudeville.

Another serious musician to be presented in vaudeville by Mr. Lawrason will be Robert Braine, pianist, composer and violinist, whose gifts have commanded the admiration of leading musicians. Mr. Lawrason is preparing a special "act" for Mr. Braine.

Mr. Lawrason, who taught Anna Fitzu, Lenora Sparkes, and other widely known singers, has recently made some interesting vocal "finds." One of these singers is a young Scandinavian tenor who was a machinist. Mr. Lawrason has already secured a promising opening for the youth, who is said to be quite remarkable. Irene Russell is another find. This soprano will soon be presented by her teacher.

Another Lawrason student is Rex Carter, formerly aviation instructor in the U. S. Army. Mr. Carter is now



Arthur Lawrason, the New York Vocal Authority and Vaudeville Specialist.

understudy for John Charles Thomas, the baritone, in Kreisler's "Apple-Blossoms."

Dorothy Whitmore, who was well known in her native California as a pianist, also belongs to the Lawrason constellation. Miss Whitmore has developed such a promising voice that she is now general understudy of the "Irene" Company now playing in New York.

market, in an effort to make Michigan Boulevard as famous as Broadway.

At Recital Hall, Fine Arts Building, last Thursday evening, Ruth Llewellyn, pianist, and Clara Drew Miller, soprano, gave the third of the recitals in the Young Artists' Series.

Mildred Fitzpatrick, young American pianist, was heard in a most interesting program Saturday morning in Ziegfeld Theater. Miss Fitzpatrick's program was composed of a group of Italian, French and English compositions.

Maestro A. F. Carbonieri of the Chicago Opera Association, has just finished a composition entitled "Impromptu" and dedicated it to Margie A. McLeod. The composition is very spirited and expressive, and is filled with charming melodies.

Hans Hess, 'cellist, played at St. Luke's Episcopal Church Sunday morning, and at the Illinois Athletic Club in the afternoon.

Arthur Iles, tenor, has been elected director of music at the Presbyterian church, North Chicago, and Glen Barnes Eckert, contralto, has been elected to the same position in the Baptist church, Kenosha, Wisconsin.

Giacomo Spadoni, for eight years conductor and operatic coach with the Chicago Opera Association, has opened a studio in the Fine Arts Building, and will shortly open another in Milwaukee, Wisconsin.

Carolyn Willard, pianist, entertained for Miss Katharine Goodson (Mrs. Arthur Hinton), the distinguished pianist at the Cordon Club last Wednesday evening. A great many of Chicago's foremost musicians were present, among them Mrs. Fannie Bloomfield-Zeisler, Mrs. Hanna Butler, Anna Louise Week, and Jeannette Durno. Miss Willard has always been one of Miss Goodson's great admirers and she could not have shown her esteem for the latter in a more fitting manner than she did on this occasion.

A grand charity concert was given in Medinah Temple, Tuesday evening, under the direction of Martin Ballmann. Mr. Ballmann's orchestra of fifty musicians assisted by the La Salle Grand Opera Quartet, Marie Lighthall, soprano; Dorothy Henke, contralto; Alfred A. Kranberg, tenor, and Hugh Anderson, basso; also Freya Maria Mack, soprano; Fritz Renk, violinist; A. V. Cerny, violoncello; Mme. Emma West-Biehl, harp; George J. Kurzenknebe, organ, and Alexander Sebald, pianist, furnished the program.

The Arts Club was the scene of much gaiety on Tuesday evening of this week, when John Alden Carpenter, entertained for Leo Sowerby, the young American composer. Florence Lang, soprano, who recently made her debut on the concert stage, sang a group of Mr. Sowerby's songs, and received most enthusiastic applause.

### Chicago Musical College Notes

The preliminary competitions for the valuable Italian and French violins, pre-

sented by Lyon & Healy, Chicago; the public vocal recital, all expenses paid and managed by Carl D. Kinsey; the Conover grand piano, presented by the Cable Piano Co., Chicago, began in Ziegfeld Theater, Monday morning, with the violin competition, the test piece for which was Saint-Saëns' "Introduction and Rondo Capriccioso."

The following distinguished musicians have consented to act as judges: Frederick Stock, Professor Leopold Auer, Rudolph Ganz and Ernest Hutcheson.

Lowell Wadmund, student in the vocal department, was the winner of the second prize at the competition instituted by the Lake View Musical Society. A student from this same department won the first prize last season.

Mrs. Gilbert Smith, pupil in the vocal department, and Thelmer Johnson, violinist, gave a concert Easter Sunday at Great Lakes.

Eugenia Koehn, is making a successful concert tour of the Pacific Coast.

Bertha Kribben, gave a violin recital at Lincoln, Nebr., before the Woman's Musical Club, April 5, and the following evening a recital at Omaha.

William Beller, formerly a student of Rudolph Reuter, now a teacher at Marquette Conservatory at Milwaukee, is most active both as soloist and teacher. He played a recital for the Milwaukee Lyceum Club on March 25, and presented a long list of talented pupils at the K. of C. Hall on Feb. 27.

The MacBurney Studios, Inc., presented Vava Backus, contralto, assisted by Harold B. Simonds, in recital Monday evening, in the Fine Arts Building. Miss Backus opened her program with Grieg's "The Youth" and closed with Chadwick's "Danza." Kramar's "Nocturne" was the recipient of much applause.

Elsie Colbran-Meluis, contralto, pupil of Whitney Tew, was soloist at the Easter services at Ogden Park M. E. church.

The American Conservatory presented advanced piano pupils in Kimball Hall, Saturday afternoon. Marie Dowd, Joseph Raeiff, Hazel Rollow, Edna Treat, Robert Scandland, Ethel Dickson, Margaret Marsh, Elsie Schoenherr and Helen Goble gave the program which was made up of compositions by Bach, Rachmaninoff, Chopin, MacDowell and Lischitzky.

The Liela A. Breed Studios presented a number of advanced vocal students in recital Saturday afternoon. Among those taking part on the program were: Carolyn Hess, Cooper Lawley, Ruth Williams, Helen Besly, Alice Stockholm and Grace Hannan. On Tuesday evening a supper-dance was given by members of the Breed Club and many former students of Miss Breed's were present.

M. A. McLEOD.

BURLINGTON, VT.—The Women's Glee Club of the University of Vermont gave a successful concert April 9 at the university gymnasium. Mary Powers, reader, assisted the club.

## CHICAGO ACTIVITIES

Chicago, April 10, 1920.

A state-wide song contest has been opened by the Illinois Republican Woman's committee of which Mrs. Fletcher Dobyns is chairman. Campaign songs which the G. O. P. women can use in political rallies are already in demand, according to Mrs. Martin Kent Northam, chairman of the Speakers' Bureau, who is offering prizes for appropriate words adapted to present-day popular airs.

Here are the rules governing the contest:

For the best songs submitted prior to May 1, the Speakers' Bureau offers a cash prize of \$25, with the second and third prizes of \$15 and \$10. Words to accompany such popular airs as the fol-

lowing will be considered by the judges: "Illinois," "Dixie" "Marching Thru Georgia," and "Keep the Home Fires Burning." Verses must be typewritten on only one side of the paper. The sender's name and address must be plainly written on the copy submitted. Manuscript must be sent to the Speakers' Bureau, Illinois Republican Woman's Committee, Congress Hotel, Chicago.

Theodore Harrison was chosen soloist for the annual band concert at Olivet Institute, given last Friday evening.

Charles R. Mack and Robert Sander-son, two Chicago boys, have written the words and music to a brace of Chicago songs that will soon be placed on the

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# Holst's New "Hymn of Jesus" Adjudged by London as Towering Master Work

Choral Work, Reflecting New Type of Mystical Writing, Performed by Royal Philharmonic Society—Mme. Calvé Heard Again with Queen's Hall Symphony—Unusual Delius Work Revived—English Artists in Chamber Music and Recitals

London, March 26, 1920.

AT the moment of writing the last important musical event has been the first performance of Holst's "Hymn of Jesus" under the composer's direction, by the Royal Philharmonic Society and its newly formed choir. The text is taken from the Apocryphal Acts of St. John, and is according to agnostic tradition the hymn which Jesus sang in secret to his Apostles. It is set for two choruses, semi-chorus, orchestra, piano and organ, and is in every way the most important choral work this choir-loving country has produced for many years. It has been published by Messrs. Stainer & Bell, under the auspices of the Carnegie Trust. The music reflects a new kind of mysticism, remote from that of oratorio as we know it. Beyond the use of a liturgical theme as introduction, it owes little to the tradition of any Christian

Church but seems to approach more nearly to the attitude of some of the early Christian communities of the East, though there is nothing specifically oriental about the idiom. The effect is magnificent. In fact, it so over-towered the rest of the program that it seems superfluous to enumerate the other works performed. The venerable old Philharmonic has not often witnessed a scene of such enthusiasm as followed its conclusion.

## Calvé Heard Again

Mme Calvé is again in London. She sang at the last Queen's Hall Symphony concert and is giving a recital next week. Her voice was even better than on the occasion of her last visit, and she appeared to be in better health. It was, however, somewhat strange that she should choose "In Questa Tomba" for one of her songs, as it lies below that part of her voice which never fails to capture an audience. Needless to

say, she sang the "Habanera" from "Carmen," and in the response to the request for more, she added that beautiful song of Rimsky-Korsakoff's about the "Nightingale and the Rose," singing even the Ritornello, which the composer has allotted to the pianist.

The symphony on that occasion was Sibelius' Fourth, which is more interesting than attractive, and, probably for that reason, has had only two previous performances in this country, at the Birmingham festival of 1912 and at the Bournemouth Symphony Concerts, where Dan Godfrey performs everything he can lay his hands on.

## Revive Delius' Work

The latest addition to the repertoire of the Beechman Opera Company at Covent Garden is Delius' opera, "A Village Romeo and Juliet," which was revived on last Friday evening after an interval of ten years. How Delius ever came to set so unpromising a libretto is a mystery. It gives him no scope for characterization and very little for dramatic development. The one lyrical moment occurs when Vrenchen is bidding farewell to her old home and the only opportunity for descriptive music is the scene at the village fair, which from the point of view of plot, is merely dragged in. The most experienced opera-composer in the world could have made nothing of it; but of course he would not have tried. He would have expressed his opinion of the libretto in vigorous language and passed on in search of another. But Delius is a dreamer, and a weaver of dreams. He has taken this poor thread of a story and clothed it in some of the best music he has ever written. Possibly the singers may not think so, for he does not go out of his way to give way to them opportunities of getting full-page photographs in the illustrated press. They have no thrilling moments to set the town talking. But the texture of the music is rich, and it flows in a majestic current, whatever may happen on the stage. It is lacking in climaxes and could be measured out like so much cloth, but the material is of the finest, and if one were not distracted by persons purposely wandering about on the stage, one could listen to it in blissful content for an evening. There are not many composers who can pour out satisfying sonorities in such continuity. One could appreciate it even if the libretto were a railway timetable. It would, however, be desirable to associate it with some kind of a story, if only to have pegs on which to hang one's reminiscences. I can remember many thrilling moments in the music, but it would puzzle me to name the situations with which they were associated in the opera.

An important concert of the week was that at which the London Chamber Concert Society presented three of Elgar's recent works, the string quartet, the violin sonata and the piano quintet. I have already given my opinion concerning these works, but the feature of the concert was that, instead of engaging a quartet in being, the society brought together our finest players on their respective instruments. The strings were Albert Sammons, W. H. Reed, Raymond Jeremy and Felix Salmon, and the pianist was William Murdoch. The disadvantage about such a scheme was that the personal element was a little too strong to favor an ideal

ensemble, but if these players could be persuaded to band themselves permanently for the purpose of chamber music, they would form one of the finest combinations in the world.

The same evening a clever young violinist, Murray Lambert, gave a concert with orchestra at Queen's Hall, where she played Max Bruch's "Scottish Fantasy" and Glazounoff's Concerto. The conductor was Hamilton Harty, who gave the first performance of his "Fantasy Scenes from an Eastern Romance" for small orchestra, a work of which one may give a favorable report if it is considered as light entertainment music, but not otherwise, and it should really have been introduced at a different type of concert.

The Modern Trio, consisting of Messrs. Melzak, Mannucci and Krish, is making rapid progress in popular favor. At this week's concert the Aeolian Hall was filled and the performances of works by Hurlstone, Ireland and Dvorak were of excellent quality. The novelty of the evening was a new sonata for piano and 'cello by Dr. Ernest Walker. It showed skill and learning but little imagination, and consequently made no impression.

Isolde Menges continues to give very successful violin recitals at which her playing has almost invariably been magnificent. I understand that she is shortly returning to the States, and she will take with her a sheaf of critical opinions such as very few violinists succeed in extracting from our sober press.

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# Composer Tells How He Came to Create Song He Was Quite Sure He Would Never Write

Tenor Needs It for Phonograph Record and Idle Hour in Photographer's Shop Does the Rest—The Result, a New "In Flanders Fields"

THERE was one thing John Louw Nelson, successful composer of songs, was quite sure he would never do. That was, follow in the footsteps of the innumerable other composers who have set to music Col. McCrae's poem, "In Flanders Fields." Yet in this month's list of records being issued by the Columbia Graphophone Company is the title, "In Flanders Fields," by John Louw Nelson, sung by Charles Harrison, tenor. And thereby hangs a tale, as related to the writer by Mr. Nelson in his apartment on West Fifty-eighth Street one day last week.

"Charles Harrison and I are old friends," Mr. Nelson said. "He has used many of my songs on his programs and we have frequently appeared together. One day he told me I ought to be ashamed of myself. I asked him why. He said because I was the only composer he knew who had not set 'In Flanders Fields' to music. I assured him I had no intention of doing so; that I knew from talking to various publishers that there were only a hundred-odd settings extant and that to mention 'Flanders Fields' to any music house was to invite forcible rejection. But I suppose that conversation was the beginning.

"Some time later I received word from Mr. Harrison that the Columbia Graphophone Company, for which he has made many records, had requested him to record some one of the settings of the McCrae's poem. He wrote that he had looked them all over but no one of them was just what he wanted. 'Get busy on that song,' he told me, and he assured me



John Louw Nelson, Composer of Songs

if it proved as good as it ought to be he would use it for this recording.

## Writes Song While He Waits

"I did nothing about it, until one day when I found myself waiting for a photographer friend in his shop in Albany. There was a piano there, and staring me in the face was the poem, 'In Flanders Fields.' I was prompted to sit down at the piano and, for the fun of it, see what I could do with the poem. The song worked itself out, then and there, and I left the photographer's with it shaped up for the scoring. It was to be recorded with orchestra. Completing it in New York, I sent it to Harrison. He sent word that it was what he wanted, and I recently received an advance copy of the record, which, I understand, is to be out this month.

"In the meantime the song was accepted by a publisher and, somewhat to my surprise, has been selling briskly, even in advance of the issuance of the record, which, naturally, is about the best possible advertising for a song. The odd thing about it to me is not so much that this success should have come to a *pièce d'occasion*, written for a specific purpose, but to a song I was quite sure I would never write. Of course, I admire the poem very much. I do not look upon it as merely a poem of the war. I feel that it will outlast the literature of the conflict; in fact, I regard it as immortal. But if it had not been for this request from Harrison I undoubtedly would have been quite content to let the hundred or more musical settings of it stand without an additional one from me."

## Music for "The Prince Chap"

Mr. Nelson played the record, and his setting impressed at once as fluent and melodious, in keeping with the spirit and character of the words, but with no laboring after dramatic effects. It was straightforward, sincere, well-written, but not disdainful of lyric appeal.

On a writing table was a copy of Edward Peple's "The Prince Chap," first a successful play and later published in book form. It developed that Mr. Nelson, who, it will be remembered, wrote the music of the musical comedy "Come Along," is at work on a score for "The Prince Chap," which Mr. Peple is now recasting for production as a comedy with music.

"It is not the intention," Mr. Nelson said, "to write either an old style comic opera or a musical comedy, as, above all, we wish to preserve the delightful flavor of the original play. The aim is simply to enhance the effectiveness of certain scenes by the addition of music, some of it vocal, some instrumental, but all of it in keeping with the original play. There are certain scenes which lend themselves at once to lyric treatment, such as the one in the first act when The Prince

John Louw Nelson's Setting of Famous War Poem Due to Request Made by Charles Harrison—Now at Work on Score for Quaint Play, "The Prince Chap"

Chap tells the story to the little girl. A chorus will be utilized, but sparingly, and never simply for the sake of having a chorus. The play is a fascinating one and I expect to take keen pleasure in collaborating with Mr. Peple."

OSCAR THOMPSON.

## SCHUMANN-HEINK RECITAL

Contralto Wins Ovation in Brooklyn Academy of Music

One of the most interesting concerts of the Brooklyn season was that of Mme. Schumann-Heink at the Academy of Music on the evening of April 4. The enthusiasm took the form of a veritable ovation, and the diva was recalled numberless times, both during and after her recital. Her program was an excellent one, in which she made perhaps her strongest appeal in the folk songs, which she imbued with color and piquancy. La Forge's "Flanders Requiem" and "Where the West Begins" were beautifully done. Carrie Jacobs-Bond's "His Lullaby" was also delightfully given, and here perhaps the singer's artistry was most pronounced. She gave also a group of songs by Chadwick, MacFayden, Ronald, Bizet and Arditti; also Handel's "Lascia Ch'io Piango" from "Rinaldo." Assisting Mme. Schumann-Heink was Nina Fletcher, violinist, who, besides a group of solos, played the obligato to the contralto's two concluding numbers, Lieurance's "Indian Love Song" and Bizet's "Agnus Dei."

A. T. S.

Puccini and Mascagni To Be Elected to the Italian Senate

ROME, April 5.—Pietro Mascagni and Giacomo Puccini, the composers, will be elected to the Italian Senate before the reopening of parliament, says the *Gior-nale d'Italia*.

## ISADORA DUNCAN DANCERS IN A CHARMING RECITAL

Six Graceful Disciples of the Famous Exponent Display Their Art in Metropolitan

Before an audience of opera proportions the Isadora Duncan Dancers were seen at the Metropolitan on the evening of April 7. A large orchestra under the conductorship of Edward Falck made music, mostly from Schubert, and did it mightily well.

Enough cannot be said in praise of these six young women, although only five were visible to the naked eye, and these five charmingly naked to the visible eye. They possess one primary essential which many so-called "classic" dancers think it better to ignore, to wit, a sense of rhythm. In every case the dainty feet came down in perfect unison with each other and with the fall of the music. But much more than this was the fact that in the form of their dances they followed scrupulously the form of the music. Each restatement of a theme brought back the grouping that had accompanied its first announcement; every curve and bend of the tune was accompanied by a curve or bend of a body or a group. It was wholly delightful.

The ensemble was most successful when it did not attempt so much to "interpret" as merely to dance. Of many of its interpretations, one felt that though they were interesting, their significance was not invariably clear, whereas their absolute dancing had all the joy of youth and motion and beauty and all the other things that make life livable. Whether the credit for the excellence of this performance is due to the dancers themselves or to Isadora it is not possible to say, but one thing is certain, and that is, it will be a long time before New York sees anything as lovely as their dancing of the Scherzo from the C Major Symphony and Strauss's "Truffe" waltz from "The Queen's Lace Handkerchief."

As the individuality of the dancers was not disclosed, it is not possible to give credit to the two who did especially lovely work in several of the Schubert waltzes. More power to their twenty pink toes!

J. A. H.

WHEELING, W. VA.—Dubois' cantata, "The Seven Last Words" was sung on the evening of Monday-Thursday at St. Matthew's Episcopal Church, Paul Allen Beymer, organist and choirmaster. The soloists were Mrs. George Buck, soprano; Bernard J. Schafer, tenor, and David Crawford, bass.

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## UTICA CLUB ENDS GUEST ARTIST SERIES

### B Sharp Musical Society Has Successful Season—Hear Damrosch Forces

UTICA, April 9.—So successful was the series of concerts given during the winter under the auspices of the B Sharp Musical Club that Uticans are loud in their praises of the enterprising organization. These concerts included the appearance of Toscha Seidel, Russian violinist; the Detroit Symphony and a joint recital by Rafael Diaz, tenor, and Helena Marsh, contralto.

All of the concerts have been attended by capacity audiences in the city's largest auditorium, the Lumberg Theater. The final one was this week, and like the others, it was a brilliant success. If the B Sharp Club arranges a series of concerts of such pronounced merit for next season, the success of the organization in this direction is assured.

Afternoon recitals have been given during the winter and spring by active members of the club, and these have produced a wealth of talent. In addition, there have been a series of high class concerts given in the charitable institutions and clubs of the city by the B Sharp Club extension committee. Among the achievements of the committee was the bringing to Utica of the Sistine Quartet.

The annual meeting of the B Sharp Club will be held at the home of Mrs. Francis K. Kernan May 11, the hostesses for the occasion being Mrs. Kernan, Mrs. Gilbert Butler and Mrs. Walter Roberts.

During the winter a class in Music Appreciation was started in connection with the course offered at the Evening High

School, with Prof. Johannes Magendanz of the Utica Conservatory of Music as instructor. Although the evening school term is now closed, the class in Music Appreciation continues at the studio of Prof. Magendanz. It is held once a week, the time being Wednesday evening.

Recent musical treats for Uticans included the appearance of the New York Symphony Orchestra, with Winifred Byrd as piano soloist. Not long ago the Isadora Duncan Dancers delighted a capacity crowd at the Lumberg Theater and with them came George Copeland, pianist. Mr. Copeland's work will long be remembered, for he took the house by storm in his extended, but intensely interesting program.

Easter Week was especially brilliant with the triumph of the cross heralded in the churches and the festive spirit prevailing during the rest of the week. Two college musical clubs have come and gone—the Hamilton College and Amherst College organizations. Both were heartily received and their happy college spirit left a splendid impression on big audiences.

Mrs. Ruth Jennison-Howe of Carthage, formerly of this city, has been made soloist and choir director of the vested choir of Grace Episcopal Church in Carthage.

Mabel Zoeckler, recently appointed soprano soloist at Plymouth Congregational Church in this city, is winning splendid success with her work and is regarded as one of Utica's most promising vocalists.

Mrs. Bertha Deane Hughes, supervisor of music in the public schools, attended the National Conference of Music Supervisors at Philadelphia recently and was honored by being made one of the members of the New York State advisory committee. She is taking an active part in getting instrumental classes under way in the public schools here. A. E. P.

### MASTERS IN HARRISBURG

Courboin and Bonnet, Famed Organists,  
Appear in Recitals

HARRISBURG, Pa., Apr. 9.—Two organ recitals of surpassing interest have been given in this city during the past two weeks, under the auspices of the Harrisburg Association of Organists. On March 22, Charles M. Courboin, the Belgian organist, gave a splendid recital in Messiah Lutheran Church.

The recital arranged for the great French organist, Joseph Bonnet, by the Harrisburg Association of Organists was given on Easter Monday evening at Grace Methodist Church. The program comprised two original compositions, "Variations de Concert" with pedal cadenza; and "Berceuse," a melody of great tenderness. Mr. Bonnet's skill in registration and his smoothness and accuracy of technique made his performance one of greatest interest. L.H.H.

### Fall of Organ Pipe Injures Choir Singers In Utica

UTICA, N. Y., April 9.—During a rehearsal for the Easter musical program at Tabernacle Baptist Church recently, one of the largest organ pipes became disengaged from its hook by the vibrations of a mighty anthem, falling on several of the singers in the choir. Mame Roberts, Harry R. Gosling and another young woman were injured by the large pipe, which is about twelve feet long, one foot in diameter and weighs about 100 pounds. Miss Roberts sustained a scalp wound, which was dressed by a physician, while Mr. Gosling was badly bruised on the left side of his forehead. Several of the singers were unnerved by the falling of the pipe. A. E. P.

### Third Hess Pupil Wins Prize Contest

CHICAGO, April 7.—Goldie Gross, pupil of Hans Hess, won the \$100 scholarship for cello awarded by the Lake View Musical Society contest, which was held in the Fine Arts Bldg., Chicago, on April 2. This is the third consecutive year that pupils of Hans Hess have won this prize. Miss Gross played effectively Prelude of the Bach G. Major Suite, "Variations Symphoniques," Boellmann and the "French Village Song," Popper.

### Herbert F. Sprague Resigns Toledo Church Position

TOLEDO, OHIO, April 9.—Herbert F. Sprague, for twelve years organist and choirmaster at Trinity Church, and organist and conductor of the Toledo Oratorio Society, has resigned both positions and will in future devote his time to playing organ in a movie theater.

## CANADA HEARS ITS FIRST EISTEDDFOD

### Welsh Musicians Compete in Initial Event, Staged by Ottawa Society

OTTAWA, CAN., Apr. 6.—The first Welsh eisteddfod of a national character ever held in Canada took place in the assembly hall of the Collegiate Institute, under the auspices of the St. David's Welsh Society of Ottawa, Apr. 2.

In promoting the eisteddfod, the society had for its object the propagation of interest in good music and literature, and that object has been worthily achieved. It has provided a musical gathering in which some of the best talent, in many cases not previously known, competed for honors in musical skill and artistry. There is every reason to believe that it will be the forerunner of an annual competitive musical event which will, some day, be looked upon as a national event of high importance.

The contests were divided into two sessions; the children appeared in the afternoon and the adults in the evening. Only the finalists appeared at the public gathering, eliminating contests having been heard privately. The winners of the various events were the following:

Contralto solo, "Beyond the Dawn" (Sanderson), Chloris Little; piano solo,

"Second Polonaise, Chopin, Daisy M. Roe; tenor solo, "I Seek for Thee in Every Flower," Ganz, Harry A. Underwood; recitation, "Julius Caesar," Act I, Scene 2, Mrs. Ethel M. Farmer; soprano solo, "Orpheus with His Lute," Sullivan, Mrs. J. D. Robertson; violin solo, Allegro Brilliant, Tenhave, Theresa Saure; bass solo, "Melisande," Goetz, F. R. Lovette; quartet, unaccompanied, "God Is a Spirit," Bennett, Gladys Walsh, Chloris Little, Harry Underwood, H. H. Clarke. The winners of the juvenile competitions were:

Piano, Phyllis Pereira; vocal solo, boys under fourteen, Clifford Anderson; recitation, children under fourteen, Jessie Pitkeithly; vocal solo, girls under fourteen, Phyllis Pereira; violin solo, children under fourteen, Jennie Gottdank.

The committee of organization was composed of Commander Phillips, chairman; Mr. Goodier, secretary; Mr. Campbell, assistant; C. I. Clarke, F. L. Price.

The adjudicators were: J. W. Bearder, F.R.S.C.O.; J. Edgar Birch, Donald Heins, Mrs. F. M. S. Jenkins, J. T. Palmer, A.R.C.O.; Dr. Herbert Sanders, F.R.C.O.; E. Sharpe, A.R.C.M., and Jas. A. Smith.

For the literary competition, the adjudicators were Edward Sapir and Duncan Campbell Scott. The accompanists: Miss P. H. Cavill and Lillie Revill.

JACKSONVILLE, FLA.—Lyman P. Prior, assisted by Gertrude F. Jacobi, reader, recently gave a lecture-recital which filled the rooms at the Studio Building. The subject was the repertory given here by the Createore Grand Opera Company.

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**BROOKLYN, N. Y.**—Five engagements: Brooklyn Institute of Arts and Sciences; Academy of Music, Woodman Choral Society; Three Appearances at the Baptist Temple.

**JERSEY CITY, N. J.**—Three engagements: Women's Club; Lincoln Association; Friday Forum Musicales.

**NEWARK, N. J.**—Ten engagements: Golden Legend, Sir Arthur Sullivan; six appearances at Roseville; three at Forest Hill.

**WEST HOBOKEN, N. J.**—Two engagements.

**TRENTON, N. J.**—Two engagements: Monday Musical Club; Private musicale.

**PHILADELPHIA, PA.**—Two appearances in Germantown.

**BOGOTA, N. J.**

**YONKERS, N. Y.**—Ten appearances: Festival Public Schools, "Messiah"; Two recitals, etc.

**MOUNT VERNON, N. Y.**—Three appearances: including Festival Public Schools, "Melusina," Hofmann; Festival Public Schools, "Hiawatha," Coleridge-Taylor.

**MAMARONECK, N. Y.**—Mamaroneck Choral Society.

**TARRYTOWN, N. Y.**

**STAMFORD, CONN.**

**HARTFORD, CONN.**—"Sir Olaf," with Treble Clef Club.

**WATERTOWN, CONN.** Taft School.

**CHAUTAUQUA, N. Y.**—(Four weeks) "Elijah," with New York Symphony Society; "Chimes of Normandy."

**GREENWICH, CONN.**—Recital with Caroline Beebe, pianist.

**STOCKBRIDGE, MASS.**—Three engagements, including two recitals.

**LENOX, MASS.**—Two engagements.

**FLINT, MICH.**—Three appearances: Festival—"Crusaders," Gade, and "Stabat Mater," Rossini; Recital.

**BINGHAMTON, N. Y.**—(Recital.)

**NEWBURGH, N. Y.**—"Elijah," with Oratorio Society.

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## BINGHAMTON CHORUS MAKE FINE PROGRESS

Festival Singers Prepare for Concert in May—Local Ensembles Give Programs

BINGHAMTON, N. Y., April 8.—With 150 local singers enrolled as members, the Binghamton Festival Chorus, formed a few weeks ago, is progressing finely in rehearsals for a concert to be given in May.

This chorus is fully organized, having for its president Clement G. Bowers; vice-president, Marion Matthews; secretary, J. Fenimore Leonard; treasurer, Earl Stone; librarian, Hazel Knise.

Cecil D. Mastin, the director, recently announced the program to be sung by the chorus with the assistance of some celebrated soloist to be brought to Binghamton for the occasion. The chorus is rehearsing the following program: "By Babylon's Wave," Gounod; "Easter Hymn" from "Cavalleria Rusticana," Rossini; "Oh, My Love's Like a Red, Red Rose," Garrett; "By the Beautiful Blue Danube," Strauss, to be sung by a chorus of female voices, and "Invictus," Huhn, to be sung by a chorus of male voices.

Jesse Weston is the accompanist. He and Mr. Mastin recently participated in a recital with Mr. and Mrs. John Rand of Syracuse at the Pontiac Hotel in Oswego.

About 500 persons attended a concert given by the Amherst College Musical Clubs in the High School Monday night, April 5. The audience, consisting largely of young friends of the college men, and former Amherst men and their families, entered heartily into the youthful spirit of the musicians. The clubs sang and played with such enthusiasm as to overcome any criticism. By seasoned music patrons, however, the program was considered above the average college production.

The Binghamton Clef Club sang to a large audience in Kalurah Temple last night. The soloists were Elsa Foerster, Henry Miller and Richard Hanlon. Verdi, Massenet, Haendel and Nevin were the composers of the selections sung.

The Mosher Concert Orchestra, with Miss L. Marzetta Mosher as director, is preparing for a concert to be given in the First Baptist Church, Tuesday evening, April 13. J. A. M.

## SEIBERT FORCES HEARD

Reading Choral Society and Symphony Orchestra in Joint Program

READING, PA., April 3.—One of the most interesting concerts of the season was that given jointly by the Reading Symphony Orchestra under the direction of Harry E. Fahrbach with the Reading Choral Society, Henry F. Seibert conductor, in the Rajah Theater recently. Of exceptional brilliancy was Weber's "Oberon" Overture, which opened the program. The Choral Society, composed of 250 well trained voices, followed in groups from Handel's "Messiah," all of which were delivered with finely graded rhythmic effects, admirable tone color and fidelity to pitch under the skillful direction of Mr. Seibert. The other purely orchestral numbers comprised Schubert's Andante from the "Unfinished" Symphony, Bizet's "L'Arlesienne" suite and Bach's Air for the string section only. The Trinity Choir of forty voices sang Stainer's "Crucifixion" on Palm Sunday evening to a crowded church of 1200 persons. One of the choir's regular soloists, Amy Brumbach, has been re-engaged to sing on the pier at Atlantic City this summer.

Beatrice Martin, Soprano, in Aeolian Hall Recital

Beatrice Martin, soprano, appeared in recital at Aeolian Hall Thursday afternoon of last week without in any way demonstrating the necessity for so doing. She disclosed a voice distinguished chiefly by persistent whiteness and unsteadiness of tone; insecure intonation and an extremely mediocre interpretative grasp. The most absorbing features of her program were Schubert's "Linden Tree," "Mine" and "Impatience," the remainder of the list being devoted to Wolf-Ferrari, Sibella, Kramer, Hageman, Class and much trash by the inevitable Felix Fourdrain. Richard Hageman was the accompanist. H. F. P.

## MME. VAN DER VEER ADMIRERED IN RECITAL

Contralto's Art Commands Rapturous Welcome in Aeolian Hall

Contralto song recitals of the merit of that given Friday afternoon, Apr. 9, by Nevada Van Der Veer are not common. The audience which comfortably filled Aeolian Hall heard oratorio airs and Russian, French, English and American lyrics admirably sung, and it responded in no uncertain manner, applauding vigorously after every number and prolonging the program with extras at the close.

The contralto's art is well known throughout the country, as well as in New York, and she has attained a high place among festival and oratorio singers. Her voice, as revealed again in Friday's recital, is a smooth one of ample power and range for recital purposes, warm and rich in tone, sufficiently flexible for any of the music she presents, nicely responsive to tonal inflections, and managed with admirable breath control.

The contralto began her program with a Bach Magnificat, "Et Exultavit Spiritus Meus," and gave it with authority and style. Handel's "He Shall Feed His Flock," from "The Messiah," was very beautifully sung. The first group concluded with Horatio Parker's "People Victorious." In the second group was a Romance from Tchaikovsky's opera "Pique Dame," given with rich tone. Other numbers of this group were Rachmaninoff's "In the Silent Night," Rimsky-Korsakoff's "Song of the Shepherd

Lehl," and the Schindler arrangement of the Hebrew lament, "Eli, Eli."

A third group was devoted to French songs by Chausson, Hahn, Fauré and Schlieder. Four excerpts from Cadman's song cycle, "Birds of Flame," comprised the fourth. Among the extras was the same composer's "Robin Woman." The concluding group included Cyril Scott's Chinese settings, "Waiting" and "Don't Come In, Sir, Please," a manuscript song, "Lindy Lou," by Lily Strickland, which was repeated, and Fay Foster's "One Golden Day."

Charles Albert Baker, the accompanist, gave intelligent, sympathetic and musicianly support at the piano and organ. O. T.

## NOVAES PLAYS IN BROOKLYN

Pianist Gives One of Farewell Recitals at Benefit

Guiomar Novaes played what will probably be her last public recital for a year or two in this part of the world, when she gave a concert for the benefit of the Brooklyn Master School of Music at the Academy of Music on Wednesday evening, April 7. A small audience accorded her a hearty reception. She played with her usual brilliance and inspiration, the Saint-Saëns arrangement of the Ballet Airs from Gluck's "Alceste" and Sgambati's familiar arrangement of the same composer's "Happy Spirit;" Rubenstein's arrangement of Beethoven's "Turkish Patrol." Schumann's "Carnaval" was a lovely number, and her final offerings were a Seguidilla and Triana of Albeniz, and the C Sharp Minor Scherzo and two Studies of Chopin. A. T. S.



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## BOOKS VIEWED AND REVIEWED

ONCE more, in "At Fame's Gateway,"\* by Jennie Irene Mix, have we with us the beautiful girl who comes to the Big City to win fame in the domain of art. This time she aspires to be a great pianist, thus running a little outside of form. Usually she has the Voice of the Century and troubles to match. The ending of this would-be Carreño's effort is a little "different"; but not so very. We have met him before, too, this millionaire with the great unselfish love—that is, we have met him in some other books; notably in the secondary theme of "Robert Elsmere," where also he patiently waits until the poor and struggling young girl gets through with having her heart properly broken by the villain, who is as full of temperament as he is short of manners and feelings. However, there is nothing new under the sun in musical stories, apparently; and there may be several such altruistic aristocrats, even in New York.

But there is absolutely no reason why a love affair with a great violinist should make a girl perceive in the last chapter that "Brahms was the last of the great classicists and the greatest of the romanticists"; unless to start something in the argument line. Also, we would like to suggest to the chronicler of the girl who had "nothing but talent and temperament" (and at that, she was in luck) that reports of

\*"At Fame's Gateway." By Jennie Irene Mix. New York: Henry Holt & Co. Pp. 307.

Carnegie Hall concerts, however accurately that auditorium be described as located at Fifty-seventh Street and Seventh Avenue, do not make musical "local color"; and finally that in 1896, when Josef Hofmann was twenty and Nordica was singing *Isolde* to Jean de Reszke's *Tristan*, neither tea-wagons nor telephones were part of the everyday furniture of inexpensive New York apartments, tenanted by bachelor girls.

When the author writes of Parksburg and the Ladies' Aid she writes naturally and well; and both the Bohemian housekeeper of the old teacher Brandt, and the teacher himself are well characterized.

A volume tiny in size but of much substance in its worthy suggestions for teachers is that recently issued by Carolyn Alden Alchin, on "Tone Thinking and Ear Testing."\*\* The greater part of her book Mrs. Alchin has devoted to well-chosen examples, limiting her text to the essentials, written in the clear and concise manner of the successful pedagogue, one well-versed, and inspired by the subject itself. Her musical numbers she has culled from the best works, and her methods she has built up on the authoritative foundation supplied in the works of the masters. It is a volume which should be of much worth for the teacher and pupil.

\*\*"Tone Thinking and Ear Testing." by Carolyn Alden Alchin. Cloth, Pp. 179. California: C. A. Alchin.

## Saint-Saëns' "Musical Memories"

In his "Musical Memories,"\* just issued by Small, Maynard & Co., in an English version of which Edwin Gile Rich is the translator, Camille Saint-Saëns takes us back over eighty-two years of music-life and music-love. For, while the dean of French musicians is now in his eighty-fifth year, he was not quite three when he was displaying both his knowledge of musical notation and his "absolute pitch" in naming correctly the notes that a piano tuner struck in the next room. (It is said of him, too, though he does not quote the incident, that when, at four, he heard a lame man in the next apartment, he said: "That man walks in dotted-eighth notes.") He tells in his book how his great-aunt taught him in those baby days to hold his hands properly in playing; how he refused to learn children's music because "the left hand doesn't sing," i. e., the bass was uninterestingly written. At five he was playing the smaller Haydn and Mozart sonatas as well as writing little waltzes of his own; and at seven he was put under the tuition of Stamaty. But for Segher's dislike of Stamaty and Segher's power at the Conservatoire, the child of ten would have given his first concert at the famous hall of that famous society. Someone rebuked his mother for letting the little boy play Beethoven's sonatas. "What music will he play when he is twenty?" she was asked. "He will play his own," was her answer; one truly, as her son characterizes it, "worthy of Cornelia," mother of the Gracchii.

We get a few glimpses in the "Memories" of his studies of harmony at fifteen with Halévy; of his organ work at fourteen with Benoist; of the difficulties that the young composer later experienced in putting on his first opera, "La Princesse Jaune." But on the whole the book strikes a remarkably impersonal note. Totally unlike Massenet in his "My Recollections," also just translated, where the author literally takes us a step at a time through his studies, friendships, strivings and successes, Saint-Saëns prefers to write of other figures of his own generation rather than of himself. To Victor Hugo he gives a chapter-writing of him with enthusiasm and reverence. For Hugo was one of the artistic idols of Saint-Saëns's youth, and became one of the friends of his riper years.

Of Louis Gallet, author of the libretto of "Thaïs," as well as most of Saint-Saëns's operas, "my friend and collaborator, the diligent and chosen companion of my best years, whose support was dear and precious to me," he speaks with

actual tenderness in the chapter on Gallet and their work together. "His death," says Saint-Saëns, "left a void which it is impossible to fill." Very seldom does he speak with as much personal feeling. Of his own unhappy private life, the story of which is the property of the Paris gossips, the aged musician naturally tells us nothing; but we are vouchsafed scarcely a word even of his twenty years as organist of the famous Church of the Madeleine in Paris, when he held the hearts of the fashionable music-devotees in his hand. One delicious anecdote he tells of his youth; when, already known as a writer of symphonies, an organist and a pianist, he aspired to become a successful opera-composer. "They tried," he says, "to interest a certain princess, a patron of the arts, in my behalf." "What," she replied, "isn't he satisfied with his position? He plays the organ at the Madeleine and the piano at my house. Isn't that enough for him?"

Again, at the travels that took him as a celebrated pianist all over the world, he only hints in the chapter on "Their Majesties," or, as *The Ladies' Home Journal* would write it, on "Queens I Have Known." These included Victoria and Alexandra of England; the old queen of Denmark, Christine of Spain, Amélie of Portugal, Margharita and Helena of Italy, Elizabeth of Belgium, and, as he says, the story would become interminable if he were also to include the majesties of the sterner sex; the emperor of Germany, the kings of Sweden, Denmark, Spain, Portugal, Belgium, what not.

That versatility which in his music became an eclecticism that has prevented Saint-Saëns from leaving any marked impress on the music of his generation, extended his interests to other forms of art than music. His mother's paintings, by the way, may still be seen in the museum at Dieppe, and the son inherited a love for painting and painters. Of Ingres, Doré, Hébert and Henri Regnault, all of whom were his friends, he writes most interestingly, in his chapter on "Musical Painters."

He wields a trenchant pen; and those who have not read some of his brilliant works, such as the "Melodie et Harmonie," in the original can find a sample of its sharpness in, for example, the paragraph in which he scathingly that system of baffling the young native composer obtaining in the Opéra and Opéra Comique of his time, as it has been occasionally noticed in the opera houses of other countries than France. Delibes, Bizet, Massenet and Saint-Saëns all suffered from it in their youth. He remarks: "As everyone knows, the way to become a blacksmith is by working at a forge. Sitting in the shade does not give the experience which develops talent. We should never have known the great days

of the Italian theater if Rossini, Donizetti, Bellini and Verdi had had to undergo our régime. If Mozart had had to wait until he was forty to produce his first opera we should never have had 'Don Giovanni' or 'Le Nozze di Figaro,' for Mozart died at thirty-five." Apropos of the question as to whether history or mythology subjects make the best opera librettos, he says: "History is made up of what probably happened; mythology of what probably did not happen. . . . Musicians should, as a matter of fact, be allowed to choose both the subject and motives for their operas according to their temperament and their feelings."

All great artists, the illustrious Richard more than any other, defied the critics." (There is no reference, by the way, in this book, to the war, or its effect on Saint-Saëns's erstwhile adoration of Wagner.) The chapter on "Art for Art's Sake" ends with the words: "Art has nothing to do with morality. Both have their functions and each is useful in its own way." And at the end of the chapter on "Anarchy in Music," he describes the man who nowadays is considered to have a developed taste as one "who abandons all keys and piles up dissonances which he neither introduces nor concludes, and who, as a result, grunts his way through music as a pig through a flower garden." "The boundless empire of sound," he says of the new school, "is at their disposal and let them profit by it. That is what dogs do when they bay at the moon, cats when they meow, and the birds when they sing."

One wishes he had written more about his compositions and about himself; it would have been interesting to hear his story of the long fight for French music that he and César Franck headed, and then of the day when the fighters divided into two schools; but it is nevertheless difficult, in so far as interest goes, to choose among his chapters on Haydn; on the old Conservatoire; on the Liszt Centenary; the Berlioz Requiem; "Orphée"; Delsarte; on Seghers, the founder of the St. Cecilia Society; on Rossini, Offenbach, Meyerbeer; most of piquant of all, on Massenet.

Between him and Massenet, indeed, there was a great gulf fixed of irreconcilable character-differences. Each respected and admired the other—for publication only; but while Massenet, in his book of "Recollections" has adhered, when speaking of Saint-Saëns, to his never-failing principle of saying the amiable thing, Saint-Saëns, in his memoirs, first

devotes an entire chapter to lauding Massenet in the highest terms of praise for his artistic achievements, and then plainly exposes the personal dislike and distrust that existed between the two musicians. "He might have had my friendship if he had wanted it," says Saint-Saëns, "but he did not want it." One doubts at least the first of these two statements; the easy-going, popularly-loving, perhaps not invariably sincere Massenet could hardly have been the friend of Saint-Saëns, who was a lover of outspokenness for outspokenness's sake, a cynic in his outlook, and a fighter from his cradle.

A certain quality of cold suspicion crops out often in this book; just as a certain lack of humanness in his music cannot be disguised either by his comprehensive knowledge or his highly developed technique in its use.

\*"Musical Memories." By Camille Saint-Saëns. Translated by Edwin Gile Rich. Boston: Small, Maynard & Co., Pp. 282.

SCHLISKY AND GEGNA  
GIVE JOINT RECITAL

Tenor and 'Cellist Appear in Program Before a Large Throng in Carnegie Hall

Josef Schlisky, tenor, and Max Gegna, 'cellist, appeared on Tuesday evening, April 6, at Carnegie Hall, in a joint recital before a large number of their compatriots, who accorded the performers a welcome characterized by unbounded enthusiasm.

Mr. Schlisky, who was heard in recital at Aeolian Hall last season, displayed a quite remarkable vocal organ and delighted the audience through his effective singing of Jewish folk-songs and traditional airs, "Koïl Edno Vishuo," "Birchas Kohanim" and "Meloich."

Max Gegna is the possessor of an excellent technique and tone rich in hue. His readings are sympathetic and he gave a stirring performance of Boëllmann's "Symphoniques Variations." Two numbers, a Hebrew Melody and a Russian folk-song arrangement, proved him as gifted also in the art of composition. Others of Mr. Schlisky's offerings were operatic excerpts by Mozart, and a Puccini aria, from "La Bohème," in which he was assisted by Mr. Gegna. Augustus Hardeman delivered a lengthy address in behalf of the Jewish people.

J. A. S.

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## RICHMOND CHURCHES PRESENT SOLOISTS

### Prominent New York Artists Sing at Special Services— Powell in Farewell

RICHMOND, VA., April 3.—Good Friday was celebrated musically to a greater extent than ever before in the history of Richmond. Three visiting artists were brought from New York to add to the beauty of the various cantatas sung. At St. James Episcopal Church the choir of fifty voices, under the splendid direction of James L. Womble, gave Stainer's "Crucifixion," with John Barnes Wells as the tenor soloist and Horace Powell of the choir as the baritone. Mr. Wells is one of the most popular singers that has ever been within our gates, and he packed the church to such an extent that scores were turned away. To many minds this artist has not an equal in the interpretation of this particular composition. He never sang it better than upon this occasion. His delivery was smooth, dramatic and, as always, finished to the last degree. Horace Powell shared the honors with Mr. Wells by his noble delivery of every line allotted to him. He has a fine dramatic voice of excellent range and as a singer is rising rapidly in the estimation of local musicians.

Mauder's cantata, "Olivet to Calvary," was the attraction at All Saints Church. This choir is the only one composed of boys that the city boasts of. The choir-master, Ernest Cosby, brought from out of town Charles Troxell, tenor soloist of Grace Episcopal Church, New York, and Norman Jollif, of the Marble Collegiate Church. At this service the public was also turned away in great numbers. F. Flaxington Harker's cantata, "The Cross," was given at St. Pauls and "Crucifixion" also given at Monumental. Your correspondent should not fail to mention the exceptional work of the local basso, William Stith, who sang the small part allotted to that voice in the "Crucifixion" given at St. James.

The sixth morning musicale of the Musicians' Club served to introduce many new local artists of fine promise and marked the reappearance of two musicians, very popular before absence of several years from the city. The pro-

gram embraced the Romantic School. Notable features of the musicale were the numbers given by Mrs. R. W. Carrington, who sang with exquisite finish Schubert's "Ave Maria" and "Hedgeroses." This soprano has a truly lovely voice. Doris Baker displayed a fine trill in the Concerto G Major of Viotti. This violinist has recently returned from England, where she has been finishing her studies. A generous welcome was accorded Annie Reinhardt James, the violinist, and her accompanist, Myrtle Redford Rowe, who have recently returned to make their homes here. Mrs. James gave the Andante movement of the Mendelssohn E Minor Concerto.

Smoothness of ensemble and a fine balance of voices marked the work of the double quartet composed of the pupils of Jean Trigg, with Mrs. Howard Cook as soprano soloist. Mendelssohn's Motet "Hear My Prayer" was the composition chosen, and it proved to be not only the novelty of the program but one of the best numbers heard at these concerts this season. Elizabeth MacLean, a young pianist of much promise, gave the Concerto D Minor of Mendelssohn, assisted by her teacher, Mme. De Coster. She measured up in a promising manner to the technical demand of the composition.

John Powell recently gave his farewell concert before his European tour, under the auspices of the Peterkin Guild of St. James Church a fortnight ago. The pianist was in the very pink of condition and has never risen to such heights artistically as he did upon this occasion. His program included his "Poem Ero-tique" and "Pioneer Dance," which proved to be the most popular of his offerings. Besides these he played the Schumann Fantasy in C Major, a Chopin group and "Don Juan Fantasy," Liszt's. He attracted a record-breaking audience and was compelled to add many encores.

Jean Trigg has instituted a series of educational programs for her voice pupils which are attracting unusual attention. She recently gave a Handel recital, which will be followed by one of the songs of Schubert, Schumann, Franz and will cover eventually the whole range of classical *lieder*.

A valuable asset to the general musical life here are the criticisms of Vera Palmer, the critic of the Evening Jour-

nal. This young lady is unusually gifted in the art of constructive criticism. Her articles are delicate and contain the very essence of sound advice and encouragement for the local artists. Besides her talent as a critic of musical affairs in general she possess a marked literary ability. Richmond owes a great deal to her progressive and forcible writing.

G. W. J., Jr.

### HOLY WEEK IN JERSEY

#### Alice Moncrief and Other Soloists Sing in Churches

JERSEY CITY, N. J., April 5.—Alice Moncrief of the Fifth Avenue Presbyterian Church, and William A. Whitten were the two assisting soloists when the choirs of the Emory Methodist and the Lafayette Methodist Churches gave the Rossini Stabat Mater in Emory Church on Good Friday night. William H. Pagdin and Miss Bondreau of the regular choir were the other soloists. Mrs. Bula C. Blauvelt was at the organ. Edward Dachnhardt was violin-soloist for the Easter Day services.

Josephine Emerson, violinist, and Margaret Moberg, harpist, had the Easter music at the Bergen Reformed Church. They played many solos and duets and also accompanied the quartet choir, Mrs. Gertrude Weider of New York, was the contralto, in place of Mrs. John Otto, who was ill.

Bernard Ferguson, baritone, was the soloist at the April meeting of the Jersey City Woman's Club, on Thursday. Mrs. Knox was at the piano. Mr. Ferguson had a most appreciative audience.

A. D. F.

#### Anna Case Sings in Eureka, Cal., Her Native Town

EUREKA, CAL., April 3.—Anna Case, a native of Eureka, recently gave her first concert in her home town. Offering operatic arias and groups of songs, she was greatly applauded by a capacity audience. The assisting artist was Edgar Stern, baritone, and Alice Lee Allee was accompanist.

L. B. C.

Kathleen Parlow, the Canadian violinist, played a Beethoven Concerto at two Pasedeloup concerts in Paris on March 6 and 7.

### DUTCH PIANIST WARMLY WELCOMED AT RECITAL

#### Jan Chiapusso Recalled Many Times by Audience at End of Program in Æolian Hall

Well remembered from his recitals of last year, Jan Chiapusso, the Dutch pianist, found a very friendly audience assembled to hear him when he began his program at Æolian Hall, Tuesday evening, April 6. This feeling of cordiality deepened as the evening progressed and at the close of his program the applause was continued until the pianist had added a group of supplementary numbers, among them the Liszt "Rigoletto" Fantasy.

Mr. Chiapusso began with the Brahms waltzes, blurring them somewhat, but giving to them a definite pianistic personality, as well as more warmth than it is always their fortune to inherit. The B Minor Sonata of Liszt was played with technical and tonal excellence, but with an often halting rhythm. There was some charming pianism in the next group, composed of small numbers by Hahn, Rameau, Couperin, Johann Schobert, Debussy and Ravel. Particularly appealing were Couperin's "Les Bergeries," and Schubert's Molto Allegro.

The Chopin-Liszt "Mes Joies" was gracefully played. Very interesting also was the Godowsky "Portrait of Johann Strauss," which, in spite of its staggering technical demands, was admirably achieved.

O. T.

#### French Players Give Interesting Recital of Songs and Readings

Lively applause greeted Mona Gondré, a character singer as well as a skillful comedienne, and Paul Leyssac, actor and reciteur, from the Paris Odéon, who appeared in recital at the Princess Theater Monday afternoon, April 5. The former sang a number of old French and Canadian songs in costume, and also the English "O, No John," with piquancy and charm. Mr. Leyssac's readings were distinguished by poise and much light and shade. The two artists appeared together in Bertot's playlet, "The Marriage of Columbine." Mrs. Ethel Cave Cole was the accompanist.

O. T.



## Concerning MARCIA VAN DRESSER and PERCY RECTOR STEPHENS

read the following notices from the press  
after Miss Van Dresser's New York Recital  
on March 29th.



Miss Van Dresser's voice has not for a long time seemed in so beautiful condition; it is well equalized throughout its range, vibrant, rich in quality, especially in the deeper tones, with ample power in the upper ones.

New York Times

Miss Van Dresser has no difficulty in impressing upon one familiar with her former efforts that she had noticeably improved her ability to disclose the mood of a song, and that her powers of vocalization were likewise distinctly bettered. Her voice was more free than before, and sounded more even in its scale.

New York Journal

Miss Van Dresser was in admirable voice—indeed, in better voice than she has been in several years.

New York Tribune

In fact Miss Van Dresser sang much better than usual yesterday. She has a large voice that has in the past been unwieldy. It had a tendency to spread and the quality was not always pleasant to the ear. But she has now got it under such control that she can use it to better advantage in interpreting her songs.

New York Evening Telegram

MISS VAN DRESSER HAS BEEN STUDYING WITH MR. STEPHENS SINCE MAY, 1919



## MIURA'S 'BUTTERFLY' CONQUERS MILAN

Japanese Interpreter of Puccini Rôle Creates Sensation in the Dal Verme

Milan, March 21, 1920.

THE intense curiosity to hear "Madame Butterfly" with an authentic Japanese in the title role drew an immense throng to the vast Dal Verme. From the moment she appeared, the audience at once recognized that the fame by which Tamaki Miura had been preceded was not undeserved. Her voice, without being of exceptional volume, possesses those particular qualities of production and communicative power which are the hall mark of true Italian singing. This the audience felt at once and immediately was in sympathy with the singer. Needless to say her acting was convincingly true to life and her every movement on the stage followed with the keenest attention, showing in inevitable contrast the shortcomings of the un-Japanese background. She was cordially greeted all through the opera. After "Un bel di vedremo," sung with inimitable grace, an encore was insistently demanded. Also the letter and death scenes were sung with unique dramatic power. At the close of each act Tamaki Miura was called to the curtain and saluted with thunderous applause to which she gracefully bowed her acknowledgment. The tenor, Hittai Vito, made both vocally and dramatically a very interesting Pinkerton.

I had the pleasure of visiting Tamaki Miura at the Hotel Continental and found her charming in her exotic personality. She is intensely touched by the warmth and sincerity of her reception by the Milanese public and especially flattered that at the first rehearsal Maestro Ferrari told her: "You have an Italian voice," a judgment which was indorsed later by critics and public. Her affection for Italian opera on Japanese subjects is divided naturally between "Butterfly" and "Iris," in which latter we hope to hear her some day.

In a charity concert for the benefit of the *Amici degli Orfani* Wilhelm Backhaus displayed again his wonderful technique in some Brahms items, especially in the tremendous difficulties of the "Variations on a theme of Paganini." Also his arrangement of Chopin's Romanza from the E minor Concert was greatly appreciated together with the Etude, Op. 25, No. 11, and the C Sharp Minor, Scherzo.

The Sevcik Lhotsky Quartet, which has been twice already the guest of our "Società del Quartetto" gave two most enjoyable concerts on Friday evening and Sunday afternoon. The audience appreciated to the full the perfect ensemble, the impeccable technique and the noble interpretation of the selected programs which contained among others a Quatuor, Op. 22 by Novak, heard for the first time in Milan. UBERTO D'ALLIGIS.

PORTLAND, ORE.—Harold Hurlbut, director of Ellison-White Conservatory of Music, has been appointed director of the Roosevelt Republican Club. This club sings at the Benson Hotel every Saturday.

## MAINE CLUBS PLEAD FOR ART MINISTRY

Convention of Women's Clubs Indorses Movements—Bangor Symphony in Concert

BANGOR, ME., April 8.—One of the outstanding features of the meetings of the Maine Federations of Women's Clubs held at the University of Maine, Orono, was the address on Music given by Mrs. Eldridge T. Pitcher of Auburn, chairman of the Committee on Music.

In her address Mrs. Pitcher said, in part:

"Many agencies have been at work in our state to improve us musically, one of the greatest being the Maine Music Festivals. We can hardly estimate the value of these festivals in raising our musical standard. The benefit has been state-wide. The work of the Young People's Symphony Orchestra in Bangor and the Municipal Concerts at Portland are to be highly commended. We hope that work of this character may be extended to other sections of the state.

"Our real growth as a musical state, however, must, after all, depend on the effort we make to educate our young people musically. At a recent convention of educators this slogan was sounded: 'Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community.'

"This may be looked upon as a very broad statement, but we are steadily moving in that direction. Last year your committee sent a questionnaire to the presidents of one hundred federated clubs regarding public school music. About twenty-five per cent of them replied. Of these all excepting two reported music as a regular part of the school program in both graded and ungraded schools, and several reported credit given for outside vocal and instrumental study. Also several reported classes in music appreciation.

"We note that during the last year many more of our smaller communities have added music to their public courses. According to latest reports, one hundred and seventy-five cities and towns in our state have music taught regularly in their public schools, one hundred and twenty-six supervisors and special teachers working whole or part time. This is nearly double the number reported three years ago. Many of the schools in the larger cities and towns are organizing orchestras and bands, and the study of music appreciation is growing more general.

"A statement was recently made by the president of the National Association of Music Clubs as follows: 'There should be in the President's cabinet a secretary of education and in his department there should be a bureau of music in which the Government should use money for this beautiful art. There should also be established a great National Conservatory of Music with possibly branch conservatories in various cities of the country.'

"May these hopes be realized and in time may the whole world come to a full understanding of the power of music to enrich the soul, to purify the thought and bring all into closer communion with the Divine."

The Bangor Symphony Orchestra, Horace M. Pullen, conductor, yesterday afternoon gave the final Young People's Symphony Concert in the City Hall before one of the largest and most responsive audiences of the season. For the first time since the war, Wagner's name appeared on the program, the offering being the Introduction to the Third Act

of "Lohengrin." That it was wise on the part of the management in placing it there was proven by the great enthusiasm with which it was received. The remaining numbers on the program—all of which were played in the orchestra's most finished manner—consisted of Schubert's Symphony in B Minor; Massenet's "Scenes Pittoresques;" and Beethoven's "Lenore" Overture Number 3. As an experiment the foregoing program will be repeated on Sunday afternoon in City Hall and if the results prove satisfactory it is probable that it may have a bearing upon next season's policy.

A MacDowell program was given by the Schumann Club last Wednesday afternoon at the home of Josephine Wiggin, the meeting being in charge of Mrs. Roy Coffin, Mary Brown and Mrs. Hilliard Johnston. Mrs. Coffin gave a sketch of the life of MacDowell and a reading on the work and aims of the MacDowell colony at Peterboro. Piano solos were given by Helena Tewksbury, Dorothy Doe, Helen Donovan. Mrs. Linwood Jones, soprano, sang numbers. Mrs. F. T. Persons, violinist, gave much pleasure by her playing. Following the business routine Miss Wiggin and Miss Bright gave reports of the Maine Federation of Women's Clubs held at the University of Maine, Orono, March 23-25, to which they were sent as delegates from the Schumann Club. One of the features of the afternoon's program was the singing by the members of the Centennial Hymn, by George Thornton Edwards. J.L.B.

### Josephine Fry Gives Organ Recital at Calvary Church

Josephine Fry gave an organ recital at Calvary Church, Fourth Avenue and Twenty-first Street, New York, on the afternoon of April 12. Miss Fry offered numbers by Bach, Lemare, Guillemant, MacDowell and Liszt. The recital was one of a series given Monday afternoons at the church.

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Mrs. Jean Warren Carriek, 977 East Madison St., Portland, Ore.  
Portland, April 15; August 15.  
Clara Sabin Winter, 410 No. Main St., Yates Center, Kan.  
Wichita, Kan., June 2.  
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash., July 12.  
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas, Dallas, June 8; Denver, Colo., Aug. 3.  
Virginia Ryan, 1115 Washington St., Waco, Tex.  
Waco, June 1.

Information and Booklet upon request.



## Frances Hall Assists Stransky Forces in Erie, Pa.



Frances Hall, Young American Pianist

ERIE, PA., April 3.—Under the auspices of Mrs. Eva McCoy, the Philharmonic Society of New York, Joseph Stransky, conductor, gave a concert in this city on March 21, when Frances Hall, a young local artist was heard as soloist. For his first offering, Mr. Stransky gave the Tchaikovsky Symphony No. 4 with his usual understanding. The "Swan of Tuonela," the tone poem by Sibelius, made an exquisite number in fluent melody, and the "España" of Chabrier ended the program with power and stirring volume.

Rubinstein's Fourth Concerto was the solo number, and in it Miss Hall, who is a pupil of Ernest Hutchinson, won a flattering ovation. Scarcely out of her teens, she gave evidence of rare artistic qualifications and superb technical accomplishments, and in this, her first appearance with an orchestra, her home city gave her a hearty welcome.

E. M.

## BROOKLYN ACCLAIMS LADA

Dancer Creates Splendid Impression in Recital at Academy of Music

Lada appeared in the opera house of the Brooklyn Academy of Music on the evening of April 7. Enthusiasm waxed high as the evening progressed, and the dancer received a real ovation at the conclusion of her program. She danced to the Strauss "Beautiful Blue Danube" waltz, a Brahms waltz and "Hungarian Dance No. 6," interpreted instrumentally

by the Pawling Trio, pianist, cellist and violinist, who did excellent work. She added a touch of the dramatic in her portrayal of Silberta's "Yohrzeit," where her costume consisted of red, yellow and white veils, and the scenery of a huge lighted candelabra. Again she fascinated in a whirling dance of grace to Spross's "Sweet, Sweet Lady," and his "Will o' the Wisp," both of which had to be repeated, and finally Schubert's "Ländler." Her conceptions were beautiful, her dancing at all times the last word in grace and charm, and her costumes a joy.

Gaining equal honors with the dancer, Louise Hubbard, soprano, did some superb singing, and the individual members of the Pawling Trio came in for their share of applause.

A.T.S.

## CREATORE FORCES IN TAMPA

Fourteen Performances by Grand Opera Company Heard by 10,000

TAMPA, Fla., Apr. 1.—After fourteen instead of ten performances as originally scheduled, the Creatore Operatic Forces have left Tampa for New York, making a few stops in Florida and Georgia cities, en route. Local reviewers estimate that 10,000 persons heard the operas sung by this organization, a large number when the population of Tampa is considered.

The final performance comprised five acts from as many operas and was a gala occasion for members of the company and the Latin population, of which Tampa boasts many thousands, owing to the great size of the cigar industry here. "Lucia" was the most popular bill, three performances being given. There were two each of "Aida" and "Trovatore;" "Carmen," "Cavalleria," Traviata," "Pagliacci," "Rigoletto" and "Marta" were also sung. An event of interest was a performance of "Otello," said to be the first ever given by a traveling organization en route. While "Otello" lacked the finish of other operas given by the Creatore forces, it was none the less enjoyable and was highly creditable.

S. Earnest Philpitt, owner of music stores in Jacksonville, Miami and Tampa and formerly manager of the Washington Symphony Orchestra, announced that next season he will manage a series of concerts in the three Florida cities named. Included among his artists will be Galli-Curci, Hofmann, Werrenrath, Rachmaninoff, Mabel Garrison and the Detroit Symphony Orchestra.

E.S.

## Godowsky at University of Illinois

URBANA, ILL., April 9.—Leopold Godowsky appeared recently on the Star Course of the University of Illinois. He offered an interesting program of works by classic and modern composers.

In addition to the engagements announced for Mischa Levitzki with the New York Symphony and New Symphony, Daniel Mayer has arranged for the pianist to appear with the Philadelphia and Cleveland orchestras next season. It will mark his first appearance with the Stokowski forces.

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## Musical Solons: A Modernism

[EDITORIAL IN THE NEW YORK EVENING SUN]

WHAT would stern old Cato have said to a proposal to make musicians members of the Roman Senate? In those days the musician was either a poet, whose melodies were simple accompaniments to his own verse, or a wandering minstrel having about the status of the modern tramp—we don't refer to the "tramp poets," a distinct class. And fiddling Nero came in Rome's decadence. But times have changed and Pietro Mascagni and Giacomo Puccini are candidates for the Italian Senate.

It is a curious fact that music, which is the most direct of all the arts in its primitive appeal, should be one of the slowest to develop a separate structure of complex form. The Greeks are said to have had a fine sense of melody, but certainly there is no evidence that their

music arrived at any such expressions of the creating, planning intellect as we find in their architecture and sculpture. Music as an art distinct from others is an achievement of the modern mind.

Therefore it may not be strange that the musician has been slow in coming into public life. It is true that he would share with all artists a certain impulse toward retirement. Yet the occasional poet—Dante, Milton, Lamartine—has broken through. It is not a question of relative greatness, else Beethoven and Verdi would have been statesmen. But the fact remains that our day is unique in this respect. Paderewski, Mascagni, Puccini—who is next?

America should have her chanting, tooting, opera-writing statesmen. Step up, harmonious brother, and get your name into the primary list!

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## NEW MUSIC VOCAL AND INSTRUMENTAL

"THE ADORATION," "The Rat." By John Ireland. (London: J. & W. Chester.)

A new song by John Ireland always has more or less of the arresting quality due to a powerful and distinctive individuality. "The Adoration" is unquestionably one of the loveliest songs this gifted Englishman has written. He has endowed Arthur Symons's poem with clear lines of lyric beauty, the harmonic texture out of which they rise being tenderly and mystically expressive. The song is for a medium voice. In "The Rat," a setting of one of Symons's most poignant shorter poems, the melody is more intense, more restrainedly dramatic in its appeal; its harmonic context, despite its exquisite finish, acrid and biting with the hopelessness of utter despair. The song is striking in its absolute poetic honesty of mood. It is also published for a medium voice.

"AT DANCING SCHOOL," "At the Races," "The Circus Party," "Jack-o-Lantern," "The Mill." By W. Berwald. (Boston: Oliver Ditson Co.)

The easy teaching piece for piano flows out into the ocean of oblivion like a kind of inexhaustible Mississippi, from which one pictures the teachers dipping up as their needs indicate. These pretty and attractive numbers by Mr. Berwald, for second grade, speak well for the quality of the spring freshets.

"TWO OLD ENGLISH TUNES." For Violin, Cello and Piano. By Roger Quilter. (London: Winthrop Rogers, Ltd.)

A very musicianly, and tunelessly charming exemplar of the resuscitation of the older English song in modern instrumental guise, is Mr. Quilter's trio development of the abidingly popular "Drink To Me Only With Thine Eyes," and the lesser-known "Three Poor Mariners." In both cases Mr. Quilter's fine arrangement gives each instrument its solo opportunity, and in the spirited "Three Poor Mariners," in particular, the piano part has some very happy counter presentment of theme in its working out.

"WANDERER'S NIGHT SONG," "She Walks in Beauty," "The Flower of Love." By Julius Chaloff. (New York: Carl Fischer.)

Mr. Chaloff's new songs are worth having, which is more than may always be said of new songs. The "Wanderer's Night Song" has the quality of direct melodic appeal which is even more expressively in evidence in "She Walks in Beauty," whose melody lines are phrased with grace, and whose accompaniment is beautifully done. Like the last of the group, "The Flower of Love," it is dedicated to Mme. Galli-Curci. "The Flower of Love" is a really admirable song, if we regard either its melody or its harmonic texture. A definite and distinctive character is secured by an alternation of 5/4 and 3/4 measure, and the song broadens out into a fine climaxing section. All three songs are issued for both high and low voice.

"REVERIE HEUREUSE." By Holger Prehn. "Dix Etudes." By Joseph Malkin. (Copenhagen: Wilhelm Hansen.)

Holger Prehn's "Rêverie heureuse" (Happy Reverie), for cello and piano, is a good thing of its kind out of the North. It is a genuine cello melody, an Andantino amoroso; but its expressive cantabile is not cheap, and the accompaniment is musicianly and finished in detail. Joseph Malkin's "Dix Etudes" (Ten Studies) for cello, are difficult and brilliant concert studies for the advanced cellist, with more than a purely technical interest to commend them. They are dedicated to Ladislav Alois, once professor of cello at the erstwhile Imperial Conservatory at Petrograd.

"DANCE OF THE MANIKINS," "From Across the Sea." By Charles Huerter. (Boston: Oliver Ditson Co.)

Two attractive teaching pieces, between grade two and three in difficulty, and written with the unfailing Huerterian sense for tunefulness. "From Across the Sea," in particular, well illustrates how much may be done within limitations.

"VENETIAN SAILS." By Leo Oehmler. (New York: Hinds, Hayden & Eldredge.)

The Rubinstein barcarolles, and Godard's delightful "Vénétienne" were written without owing their inspiration to the fillip of a reaction to the painted canvas. But one need not quarrel with Mr. Oehmler because his "Venetian Sails" barcarolle owes its being to a view of the California artist Benjamin C. Brown's painting, bearing the same title. Mr. Oehmler's composition is melodiously and playably written, and is well sounding and attractive, in keeping with the best Nevinnesque traditions.

"HEART-STRINGS." By Ernest Harry Adams. (Boston-New York-Chicago: White-Smith Music Co.)

This "Erotic Poem," as the composer sub-titles it, is a very suave and ingratiating piano melody, titularly but not at all musically reminiscent of Sjögren, and easier to play than that composer's "Erotikon." The chromatic element has been well handled, there are some effective modulatory changes, and it is very pianistic.

"THE LAST ROSE OF SUMMER." Trans. by Leopold Auer. "Les Réverences." By Ignace Friedman. Trans. by Leopold Auer. "Walzer." By Christian Sinding. Trans. by Willy Burmester. "Cradle Song," "Rokoko." By Willy Burmester. (Copenhagen: Wilhelm Hansen.)

Out of the North comes a group of transcriptions and two originals for violin and piano, which no violinist can help but appreciate. None of these numbers, it is true, are momentous; but the initial charm of the originals and the finish and adequacy of the transcribed versions are notable. Professor Auer's

handling of that pure, simple bit of melody, "The Last Rose of Summer," ascribed to Thelma Given, is a model. He keeps the pristine innocence of the vocal line in the violin, adding a few double-stoppings, and writes a delightfully original piano part, yet one that sets off and emphasizes the effect of the solo instrument. Ignace Friedman's piano minuet, "Les Réverences," has also been transferred to the strings with the same exquisite sense for musical balance. It is dedicated to Jascha Heifetz, and there are some real Heifetzian staccati to be found in it. The Sinding piano Waltz, from Op. 59, is not in itself more than a gracious, plaintive Norwegian bit in three-quarter time; yet Willy Burmester has handled it in such wise that it is, perhaps, more effective in its transcription than in its original form. Remain two original compositions by Mr. Burmester: a two-page "Cradle Song" that is without gainsay one of the most delightful, the most expressive little numbers of its genre that may be encountered; and a "Rokoko"—a very taking, delicate and singing minuet, a tid-bit of violinistic effect. Yet the "Cradle Song," so uniquely tender and sincere, stands for more, because it is somewhat of an achievement to write as really distinctive a cradle song as this is. There is not one of these new *bonnes bouches* for the violin program but what is worth knowing.

"COMMUNION SERVICE." By Marcus H. Carroll. (Boston: Boston Music Co.)

Mr. Carroll's Communion Service in E, for mixed chorus, is a fine, churchly work. The "Credo," which bears the inscription "Jerusalem Delivered, Dec. 11, 1917," has much color and contrast. The "Sanctus" is a solo for soprano throughout, and deserves the issue as a separate number which the publishers have given it. The entire work is well written chorally, and practicable as well as effective.

"DREAM VISIONS." By J. Lamont Galbraith. (Boston-New York: Arthur P. Schmidt Co.)

A text which pictures a succession of dream visions, supposedly of a sleeping maiden, has given Mr. Galbraith the opportunity to write a singable, pleasing cantata for women's voices, with plenty of variety in form and tempo to keep pace with the fair dreamer's "wandering through fragrant bowers," her moving in the "mazy dance" (a waltz), dreaming she hears "the roll of drums," and, later, the "thunder rolling with an angry roar," with a precedent "Angelus." The cantata closes with an Andante tranquillo, the sleeping maiden finding there really was no shipwreck, but that it was only a dream.

"PRELUDE AND DOUBLE FUGUE IN F SHARP MINOR." By Horace Wadham Nicholl. (New York: G. Schirmer.)

This elaborate and intricate contrapuntal composition. No. 8 of a set of twelve preludes and fugues for concert use, is twenty-five pages in length, and dedicated to Josef Hofmann. Despite the fact that the prelude bears the title "Alla Impromptu," however, one cannot help but feel that there is more of learning, of scholarly control of the formal element than of inspiration in either prelude or fugue. There are moderns as well as Bach who have shown that the quality of the truly inspired may permeate the architecture of the fugato.

"A Story." By D. Popper. "Fantaisie Hongroise." By F. Grützmacher. (New York: G. Schirmer.)

David Popper's melodious little cello "Erzählung (A Story)," and Grützmacher's brilliant concert-piece for the same instrument, in the Hungarian style, have been edited appropriately enough, by Willem Willeke, that admirable cellist, for the use of his colleagues. In the case of the "Fantaisie hongroise" in particular, a new, carefully revised and fingered edition of this effective bravura number should commend itself in preference to older European editions.

"I MUST GO DOWN TO THE SEA AGAIN." By John H. Densmore. "Whatever the Weather May Be." By Gustave Ferrari. "If There Were Dreams to Sell." By John Ireland. "The Kiss." By Agide Jacchia. "In Flanders Field." By Stephen S. Townsend. (Boston: Boston Music Co.)

Mr. Densmore's is a robustious and decidedly direct setting of John Masefield's "I Must Go Down to the Sea Again" ("Sea-Fever"), for medium voice. It is of the up and coming type, and finds an

opposite in the suave vocal minuet ascribed to Louis Graveure by Gusave Ferrari, its composer, "Whatever the Weather May Be," a delicate and dainty love-song issued for high and low voice. John Ireland's "If There Were Dreams to Sell," stands out. It is one of those very lovely, simple things of his, whose simplicity is subtle; with a beautifully cadenced song-line, and an irresistible sincerity of expression. It is published for high, medium and low voice. Aside Jacchia's "The Kiss" has real possibilities of effect, is well conceived musically, and lays the burden of artistic proof largely on the intelligence of the singer. It is a song for medium voice. Stephen S. Townsend has written a new setting of "In Flanders Field." In European conservatory classes a favorite test has always been the writing of an original song melody to the C Major Prelude from Bach's "Well-Tempered Clavier." Since the war the modern composer's claim to enter the lists seems to rest on a vocal setting of "In Flanders Field." Mr. Townsend's setting is a virile one, a dramatic treatment, with a most effective introduction of a *Marcia funèbre* section, and a very rich and elaborate piano harmonization. It is for medium voice.

"HABANERA." By Paul Vidal. "Snow Song." By Fay Foster. "Liberty Proclaim." By Louis Adolphe Coerne. (Boston: Oliver Ditson Co.)

Of these three numbers for chorus of women's voices, the first, the graceful, swaying "Habanera," from Paul Vidal's ballet "Guernica," seems to be the most important, though Fay Foster's "Snow Song" is also an attractive little thing, with its changes from 3/4 to 4/4 time, and its dainty fluttering movement. Mr. Coerne's anthem for women's voices is for general or patriotic use, and has a good up-standing baritone solo to offset the choral superiority in numbers of the "more deadly of the species."

"PETER, PETER." "From a Tama Pow-Wow." "Kite Flying." By John Mokrejs. "Rippling Brooklet." By Cedric W. Lemont. "Folk Tunes." By Mary Moore. "My First Solos in the Treble and Bass Clefs." By Anna Heuermann Hamilton. (Chicago: Clayton F. Summy Co.)

These easy teaching pieces for piano—we should place "Peter, Peter," which tells the nursery tale of the well-known "pumpkin eater" in a happy and volatile Allegretto, and "Kite Flying," a synopated descriptive con moto, as well along in grade two—are cleverly written. Most effective musically is "From a Tama Pow-Wow," a delightful bit of Indian musical characterization. Tama is the native name for messengers and overseers among the Hasinai. The word was adopted by the Spaniards of Texas and applied to Indian messengers in general. Jesús Maria, one of the Spanish New World chroniclers, says of them: "These are the ones who hasten affairs; the lazy they whip on the legs with rods." The first theme of the piece suggests the snap of the whip, and the whole little movement of two pages has glow and character. It is of medium difficulty and worth playing. Mr. Lemont's "Rippling Brooklet" is like many another brook piece, a nicely flowing bit of piano water-music that ripples along pleasingly in a fashion that will commend it to the teacher. It is between grades two and three. The "Folk Tunes" by Mary Moore should prove useful. They adapt the folk-song to the piano (there are eighteen of these tunes in the book) to encourage the expression of simple experiences and emotions through simple and clear forms, as a medium of constructive musical education. In the presentation of each little piece the story or dramatic element is supposed to provide the background for interpretation and expression. "My First Solos," by Anna Heuermann Hamilton, also has an elementary educational mission, "to teach reading in the bass clef by the easiest route," an aim which should arouse interest in it on the part of teachers. There is an informative "foreword" for the teacher, and most of the little pieces are provided with a descriptive text between the staves.

"AMORITA." "Evergreen Mazurka." "The North Star." "Pirouettes." By Carl Wilhelm Kern. (Boston: Oliver Ditson Co.)

These are pleasant-sounding playing and teaching pieces of about Grade III in difficulty; somewhat obvious, musically, as their titles themselves indicate, and correctly and pianistically written, introducing such technical features as octave passages ("Amorita"), crossing of hands ("Pirouettes"), and rhythmic effect ("The North Star"). Useful and melodious, they are not without merit for their specific purpose. F. H. M.



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# MASTER FRENCHMEN END OAKLAND SERIES

## Cortot and Thibaud in Last of Season's Concerts—Local Celebrations

OAKLAND, CAL., April 5.—A fitting close to a splendid series in the Zanette Potter course came with the joint recital of those two master Frenchmen, Cortot and Thibaud. Playing before a crowded house, they were jointly and separately recalled again and again, giving us one of the very best concerts of the whole year. The Franck Sonata was their joint offering. In the solo group Mr. Thibaud was most ably supported by L. T. Grunberg.

Lillian Ammallee, a native Californian, who has enjoyed triumphs abroad, where she was a Leschetizky pupil, appeared in an interesting recital at Mills College recently and earned a well-merited ovation.

The San Francisco Chamber Music Society has just finished a course of concerts in Berkeley, playing before well-filled houses and to an appreciative audience. This ensemble is one in which all California feels a great pride, and under the management of Jessica Colbert it has given an ever-growing series of concerts outside the native city, much to the pleasure and satisfaction of lovers of chamber music.

Berkeley has been exceedingly busy this past month, and a great array of concerts is to her credit. Alfred Cortot was a recent visitor, charming, as usual, with his masterly playing, and this month Tina Lerner gives a series of piano recitals.

Good Friday and the Greek Theater gave the setting for the tenth annual production of the Rossini "Stabat Mater," under the direction of the University Choragus, Paul Steindorff. Mabel Rieggelman, Eva Gruniger Atkinson, Clinton Morse and Gordon Erickson comprised the quartet; the chorus of 200 made up of the San Francisco Choral Society, Oakland Wednesday Morning Choral and the

Berkeley Oratorio Society proved to be the best trained chorus Mr. Steindorff has given us this year and did some excellent work. An orchestra of sixty, made up largely of men from the San Francisco Symphony, offered good support and gave us just the proper amount of reverence for the oratorio in the Good Friday Spell from "Parsifal" as a prelude. Mildred Wright, a local violinist of prominence, contributed the Svendsen "Romanze," with orchestral accompaniment, in a most creditable manner, leaving her audience wishing for more. The quartet gave a good account of itself, possibly most credit going to Mrs. Atkinson and Mr. Erickson. The ever-popular and beautiful "Inflammatus" aroused the usual enthusiasm. The whole affair was a credit to the conductor and gave us added proof of the debt we owe Mr. Steindorff.

Another activity of Paul Steindorff was a recent recital under his baton of the Oakland Wednesday Morning Choral, in which the Rimsky-Korsakow "Page from Homer" was the chief offering of the club. Soloists of the occasion were Mrs. D. Plummer, Mrs. D. S. Lowell, Mrs. C. M. Peterson, and Charles Clyde Lewis, singers; cello, Florence Sherman Briggs and Orley See, violin. Mrs. Mabel Hill Redfield furnished incomparable accompaniments for the chorus, while Mrs. Paul Ferguson and Mr. Steindorff officiated for the soloists.

An Easter vesper service was held at the Joaquin Miller "Hights" under the management of the Community Service and the direction of Alexander Stewart. Mr. Stewart has done much to further the community sing idea and was very active during the war in that capacity. Since his return to Oakland he has organized, with the backing of the most prominent musicians of the East Bay district, a large chorus that gives promise of much future accomplishment.

"The Hights," situated in the hills above Oakland, and commanding an unsurpassed view of the city and bay to

the west, gives an admirable setting for such a concert. The cross of trees, set out by Joaquin Miller, added to the impressive setting. Thousands came to sing, to worship. A beautiful, cloudless day, a spirit of reverence, assistant soloists and a chorus of the people, all combined to make this not an innovation but, as promised by the club responsible, an initiatory annual service. Mrs. Alma Burgland Winchester, Mrs. Edna Fisher Hall and Herbert Mee were the soloists; William Carruth, the accompanist, and a small string orchestra was effective. Harold French, president of the Contra Costa Club, was the reader of the day, giving us works from Joaquin Miller, John Muir and other California poets. At the close 500 pigeons were released, flying southward as the trumpets gave out the farewell.

Oakland's promised Symphony seems doomed to become a band instead, as it is the opinion of the committee in charge

that a band will give more pleasure to a greater number. The change may not meet the approval of all those interested, but later reports may contain better features. Cliff Durant, sponsor for the movement, is the committee chairman and early definite developments are expected. In the meantime the Municipal Band, under Paul Steindorff, has started its summer engagement in beautiful Lake Merritt Park.

Announcement has been made of the offer from a citizen, whose name is withheld, of a fine municipal organ, to be placed in the proposed municipal building on Lake Merritt, which is to be a combination monument to our war heroes and municipal art center. No better monument could be devised, surely, and it is believed the necessary funds will be forthcoming. This will give Oakland a better place yet for concerts and be an assisting factor in local musical development. A. F. S.

## MUSKOGEE HEARS EMINENT ARTISTS

### Schumann-Heink, Louise Homer and Daughter and Others Give Recitals

MUSKOGEE, OKLA., April 2.—The appearance of Mme. Schumann-Heink, Mme. Louise Homer, and Louise Homer, in this city recently gave impetus what had been a very dull musical season, when the Tetrassini concert, and that of Donna Crisman Gulley closed the early spring festivities, while Ethelynde Smith, soprano, will appear in concert in the ballroom of the Hotel Severs in a program, followed by other interesting recitals. The concerts of Otis, Austin and Martin Co. opened the series early in the season.

The concert given on the evening of April 1, by Charles Wakefield Cadman and Tsianina Red Feather, the Indian soprano, under the auspices of the Wed-

nesday Morning Music Club in the auditorium of the Christian Church, drew a record-breaking audience, and was heartily enjoyed. The program featured children's songs by Tsianina. Many encores were demanded. In this course, the Aeolienne Trio of Chicago and the Bolm Ballet and Little Symphony are yet to be presented. C. L. S.

### P. A. Yon In Oberlin

OBERLIN, OHIO, April 10.—The fourth Artist Recital of the second semester at the Oberlin Conservatory of Music was given last Tuesday evening by Pietro A. Yon, the New York organist. Mr. Yon's program contained his "Sonata Cromatica," "Echo," and First Concert Study; the Toccata and Fugue in C Major by Bach; Ravanella's "Christus Resurrexit," and "From the Mountain-side," by Dr. George W. Andrews, who is the professor of organ and composition at the Oberlin Conservatory. Mr. Yon's playing was a marvel of brilliancy. He was greeted enthusiastically by the large audience and was compelled to give a number of encores. F. B. S.

## N. VAL PEAVEY PIANIST



## SCORE EMPHATIC SUCCESS In Their AEOLIAN HALL RECITAL of MARCH 19, 1920

### What the Critics Said:

"There are lively and tuneful passages in Lazzari's sonata for violin and piano which gave much pleasure as Adolph Schmidt and N. Val Peavey played them at Aeolian Hall last night. Those artists showed careful study and maintained generally a splendid ensemble. Mr. Schmidt draws from his instrument a tone of resonance and power. . . . He was heard in a solo group and in the Lazzari's and Saint-Saëns sonatas with Mr. Peavey, whose solo offerings were three ever-pleasing Chopin numbers."—*The New York Evening Mail*, March 20.

"In Aeolian Hall, Adolph Schmidt, violinist, and N. Val Peavey, pianist, gave a joint recital of sonatas by Sylvio Lazzari and Saint-Saëns. The two have perfected a considerable and pleasing degree of ensemble excellence, and their playing has always the further merit of sound musicianship."—*The Brooklyn Eagle*, March 20.

"Adolph Schmidt, violinist, and N. Val Peavey, pianist, gave their annual joint recital last evening in Aeolian Hall. As opening number they played the violin and piano sonata Opus 24, by Sylvio Lazzari, a chamber music work that is steadily growing in favor, and which, dedicated to Eugen Ysage, has been played in New York by that famous violin master. Mr. Schmidt's group of solos included Kreisler's 'Romance,' MacMillen's 'Causerie,' Guiraud's 'Melodie' and the Thibaud arrangement of Wieniawski's 'Saltarelle.' Mr. Peavey's solos were from Chopin G minor ballade, F major nocturne, and C sharp minor scherzo. The nocturne was infused with more

illumination than 'pale Hecate' is wont to shed, but gave real pleasure. The scherzo likewise was most gratefully received. Each soloist was obliged to add extra numbers to the printed list. . . . Their audience, which in size was above the average, evidenced much satisfaction with the entire program."—*Brooklyn Standard-Union*, March 20.

"The large audience which attended the second joint recital of Adolph Schmidt and N. Val Peavey on the evening of March 19, would indicate that the worthy violinist and pianist had left naught but a good impression on the occasion of their first Aeolian Hall appearance back in December, 1918.

"Two sonatas for violin and piano were programed—Sylvio Lazzari's Op. 24 and the Saint-Saëns Op. 75. Both compositions were delightful in content and received praiseworthy interpretations.

### A Few Comments of Other Appearances

"N. Val Peavey charmed with his delicate support at the piano and in his three solo numbers, selections from Chopin, gave full play to the musicianly spirit that predominated in all his work.

"Adolph Schmidt, violinist, gave a program that displayed a pleasing mastery of his instrument. Kreisler's 'Romance' and MacMillen's 'Dainty Causerie' were warmly received, and

his interpretation of Grieg's Sonata, Op. 13, evinced a high degree of perfection."—*Syracuse (N. Y.) Post-Standard*.

"Mr. Peavey was in good form and his playing delighted the audience. His masterpiece, however, was the Liszt 'Hungarian Rhapsody No. 12,' which he played con amore, sweeping the keyboard with master hand, and eliciting an enthusiastic recall from the audience.

## ADOLPH SCHMIDT VIOLINIST



"In a group of violin solo numbers Kreisler's 'Romance,' MacMillen's 'Causerie,' Guiraud's 'Melodie,' and Wieniawski-Thibaud's 'Saltarelle.' Mr. Schmidt was greeted with much applause resulting in a repetition of the 'Causerie' and two encores.

"Mr. Peavey's entire solo group was devoted to Chopin—and not irrelevantly! The pianist played the G Minor Ballade, F Major Nocturne and G Sharp Minor Scherzo with sparkle, clarity of technique and singing, non-sentimental legato touch so requisite for the true Chopin interpreter."—*Musical America*, March 27.

"In Aeolian Hall Adolph Schmidt and N. Val Peavey played together Sylvio Lazzari's interesting sonata, opus 24, and Saint-Saëns work in the same form, opus 75. They are evidently players of serious aims."—*New York Sun*, March 20.

"Adolph Schmidt played the Mozart Concerto in E flat major with true Mozartian tone, color and buoyancy."—*The Brooklyn Daily Eagle*.

"Mr. Adolph Schmidt proved himself an artist of no little merit."—*New Haven Journal*.

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## Nebraska Teachers Adopt Definite Standard for Teaching of Music

At Fourth Convention of Association, the Eclectic and Cumulative Curriculum of Cox Is Accepted as State System—Bogges Chosen New President—Programs by Nebraskan Composers

OMAHA, NEB., April 3.—By unanimous adoption of the eclectic and cumulative curriculum of Henry Cox of Omaha, at the session of the Nebraska Music Teachers' Association, on Thursday morning, this state becomes one of the first to accept a definite standard for the teaching of music. Preceded by a charming solo by the little Omaha pianist, Ruth Flynn, the matter of standardization, the slogan of the year, was taken up. A motion was read by Louise Shadduck Zabriskie, re-read by August Molzer, of Lincoln, and unanimously passed, to adopt the Cox system as the standard of the N. M. T. A.

This was the really big accomplishment of the convention, aside from the musical feast. Reports of committees were accepted and a motion to create a committee to publish, at suitable times, papers by Nebraskan musicians was carried.

It had been generally understood in advance that a policy of meeting alternately in small towns and the larger cities, would be adopted, so it was no surprise when Fremont was chosen as the meeting place for next year. The election of officers resulted in selecting of C. M. Bogges of Fremont for president; J. H. Simms, of Omaha, vice-president, and A. G. Carlson, of Fremont, secretary-treasurer.

The fourth annual convention of Nebraska Music Teachers opened Tuesday morning at convention headquarters, Hotel Fontenelle, with an excellent attendance. A registration much the largest of its short history, both in active and associate membership, is most gratifying. While a "no paper" policy is pursued this year, that is, no papers to be read or formal "round tables" to be held, the slogan in the undercurrent of thought and endeavor was felt to be standardization.

The opening session, at Hotel Fontenelle Tuesday morning, J. H. Simms presiding, began with the reading of a note of welcome from Mayor Smith, a brief response by President Henry Cox, and the singing of "America." The musical program which followed set a high standard for those to follow; indeed, was of such a high order that it is impossible to single out one special feature. A group of two piano numbers was most artistically given by Adelyn Wood and Dorothy Morton Jobst of Omaha. Louise Jansen Wylie of Omaha, soprano, was heard to advantage in a group of three

songs accompanied by Jean Duffield of Omaha. Mabel Woodworth Jansen of Council Bluffs gave an impressive interpretation of Lalo's "Symphonie Espagnole," displaying a tone of rare richness, Marguerite Morehead of Council Bluffs, sitting at the piano.

The session at Hotel Fontenelle, Tuesday afternoon, April 6, included a musical program of rare merit, presented by Carl Reutel and August Molzer; Mme. Gilderoy Scott, contralto, accompanied by Gertrude Culbertson Bell; Mabel Allen Smalls, soprano, with Dorothy Morton Jobst, as accompanist; Herbert Schmidt and Corinne Paulson, pianists, and the West Sisters String Quartet, composed of Madge West Sutphen, first violin; Vivienne West, second violin; Eloise West, viola, and Belle West, cello.

The committee on standardization was entertained at dinner at the University Club by the president, Henry Cox, when an informal conference on standardization was held. On Tuesday evening the session was held at the beautiful First Presbyterian Church, and was devoted largely to organ and choral music; the former was contributed by Lawrence Robbins, of Lincoln, and Louise Shadduck Zabriskie, organist of the church, and A. A. G. O. George Johnson, tenor, sang, as did the church quartet, composed of Louise Jansen Wylie, Mrs. Verne Miller, George Johnson and Mr. Hobbs. The combined choirs of All Saints' and the First Presbyterian churches, under the direction of J. H. Simms, assisted by Mrs. Marcus Nielson and Fred Ellis, baritone, offered numbers.

Enthusiasm was tested on Wednesday morning by a classical program of solos and chamber music presented by Cecil Berryman, Jean Duffield, Martin Bush, the N. M. T. A. String Orchestra, directed by Henry Cox, Ernest Nordin, Louise Shadduck Zabriskie, Madge West Sutphen, Eloise West, Emil Hofmann, Will Hetherington, Edwin Clark, Ralph Kovesy, Mabel Paustian Donlon, Max Fisher, Maud Fender Gutzmer, Carl Beutel, Walter Larson, John Taff, Wallace Wheeler, Rex Elton Fair, Harold Lewis, Louise Ormsby Thompson and Mme. August Borglum.

### Piano Classes in Schools

The Wednesday afternoon session opened with a tenor solo group by Joseph Litkowski, of Omaha, who, with his wife at the piano, gave a good account of himself.

A conference with superintendents, principals, heads of departments of the

public schools on the subject, "The High School Curriculum and Its Relation to the Musically Gifted" was followed later in the afternoon by another on the subject, "Our Mutual Interest in the Musical Youth of the Country." Teaching piano in the public schools (as is already being done in Lincoln) was strongly advocated.

Committees were appointed to work out, so far as possible, these problems. The fact was brought out that much is already being done in the grade schools along the line of teaching the general rudiments of music. Dorothy Jobst Morton and Adelyn Wood, of Omaha, and Herbert Schmidt, of Lincoln, gave numbers.

On Wednesday evening the teachers met for a banquet and high jinks at the Hotel Fontenelle. Through the ability of Corinne Paulson and her efficient committee of Clef Club members, the "Jinks" were successful beyond expectation. Charles Gardner led the singing between courses, and a quartet, composed of Fred Ellis, James Carnal, Will Hetherington and Frank Newlean, offered numbers. J. H. Simms acted as stunt master, and other stunts were successfully put over by Jean Duffield, Eloise Milliken, Adelyn Woods, Edith Wagoner, Will Hetherington, Nicholas de Vore, Sidney Silver and J. A. Parks.

The last session of the convention was devoted to Nebraskan composers, result-

ing in a long program, opening with a tribute to the late Sigmund Landsberg, performed by Sidney Silber and Henry Cox. Works by Carl Beutel were given by August Molzer and Carl Beutel. J. A. Parks was represented by three songs, sung by Charlotte Van Wickle-Jacobs, Ruth Flynn at the piano. Cecil Berryman's piano solo was performed by Gertrude Anne Miller. Four songs of Paul Reuter were sung by Mrs. Altinas Tullis, the composer at the piano. Carl Beutel's Quintet in D Major, performed by the composer at the piano, Henry Cox, Evelyn Reese, Will Hetherington and Edwin Clark; Jean Lindsay Carlson's three songs, sung by Louise Jansen-Wylie; song by James Edward Carnal to words by Grace Sorenson, of Omaha, offered by Mrs. W. Dale Clark, of Omaha. Carl Brandorff played eight little pieces for the piano by himself; Lillian Carroll Banks sang her own Song Cycle of Spring; Cecil Berryman's humorous song, sung by Lena Ellsworth Dale; works of August Molzer were sung by Mrs. Altinas Tullis, Ernest Harrison, at the piano; choral works by Nellie Short-hill Bradshaw were interpreted by members of the Omaha Woman's Club Chorus, and Dr. W. F. Dann's Quintet in F Major, given by Ruth Flynn at the piano, Henry Cox, Evelyn Reese, Will Hetherington and Edwin Clark.

E. L. W.

## SPALDING MAKES INDIANAPOLIS DEBUT

American Violinist Gets Welcome in First Program—Local Ensembles Please

INDIANAPOLIS, IND., April 7.—Appearing for the first time here on Sunday afternoon, April 3, at the Murat Theater, Albert Spalding, the American violinist, played himself into the hearts of his auditors and was the recipient of genuine applause. He chose such compositions as appealed at once to the violinist, the musician and the lover of violin music. The Cornelli Sonata in D Major, the Prelude, Fugue and Gavotte in E, Bach; the Scottish Fantasy, Bruch; the Polonaise in A, Wieniawsky; two of his own compositions, "Castles in Spain" and "Let-tres de Chopin," with a half dozen extra numbers, received such treatment in the hands of this artist as to place him among the foremost violinists. Andre Benoist succeeded in bringing out the many beautiful piano passages and in supporting the soloist most advantageously.

A program of modern French sonatas was given by Gaylord Yost and Pasquale Tallarico on Tuesday evening, April 6, at the College of Music and Fine Arts. This was the seventh of the series; on this occasion the two artists played the Vincent d'Indy, Opus 59, first time in Indianapolis, the other two by César Franck and Claude Debussy.

The organ section of the Matinee

Musicales is rapidly developing into an important place in the advancement of the club's activities, as was manifested on Wednesday afternoon at the organ program given at the Meridian Street Methodist Church, arranged by Mrs. Frank Edenharter. The organists participating were Mrs. Amy Cleary Morrison, Mrs. Nell R. Kemper, Mrs. Howland L. Clippinger, Dorothy Knight and Mrs. Edenharter. Mrs. James H. Lowry, soprano, and Ella Schroeder and Bertha Schellschmidt, violinists, assisted.

P. S.

### Frederic Hoffmann to Give His Annual Song Recital

Frederic Hoffmann, the American baritone, gives his annual New York recital this season on Monday evening May 30, at the Waldorf-Astoria, assisted by Naham Franko with Francis Moore at the piano. His program includes songs by Schumann, Widor, Franck, Homer, Reynaldo Hahn, Campbell-Tipton and Bohm, as well as old French and German songs, which he sings to his own accompaniment on the lute.

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### Tallarico and Yost Close Their Sonata Series in Indianapolis

INDIANAPOLIS, IND., April 11.—During the present season an unusually fine series of sonata recitals has been given by Pasquale Tallarico, pianist, and Gaylord Yost, violinist, in which these two young artists have performed some twenty-five important works for violin and piano, putting them forward in chronological order with respect to their historical significance as well as their musical import. They have given eight programs, among them evenings devoted entirely to Beethoven and Brahms and throughout them they have interested their audiences so much, that it is likely that they will give another series next season. Messrs. Tallarico and Yost have played the complete set of ten sonatas of Beethoven, three by Schubert, three by Brahms and three by Grieg; also those of Franck, d'Indy and Debussy. And as good Americans interested in the best American music of their time they produced also no less than three sonatas by our own composers, the Sonata in G Major by John Alden Carpenter, the Sonata in G Minor by Henry Holden Huss and the "Ascension" Sonata by Cecil Burleigh.

### Francisci Ensemble Gives Brilliant Concert in Cleveland

CLEVELAND, OHIO, April 10.—The Francisci Artists Ensemble at the Hotel Cleveland gave its final concert of the season on Easter Sunday afternoon, when it offered a program of the highest quality. Six numbers comprised the list, the "Entry into the Grail," from Wagner's "Parsifal," MacDowell's Suite in A Minor, Op. 42, Debussy's "L'Après-midi d'une Faune," a Suite of four pieces from Godard's little-known opera "Jocelyn," the Bruch G Minor Concerto and the "Tannhäuser" Overture. The ensemble numbers were played most sympathetically by Mr. Francisci and his associates and in the Bruch Concerto Joseph Engelhardt, principal violinist of the ensemble, proved himself a splendid solo performer and was applauded heartily.

### Mabel Corlew Smith To Be Known Professionally as Mabel Corlew

Mabel Corlew Smith, soprano, who for professional reasons has decided to drop her last name, and who will be known in future as Mabel Corlew, scored a marked success in concerts at the Vanderbilt Hotel, N. Y., on the evening of April 4. Her appearance won for her a re-engagement for a later concert. The singer is known in private life as Mrs. W. Helmar Smith.

## ANITA LOEW HEARD IN NEW YORK DEBUT

### Soprano Makes Fine Impression at First Appearance in Aeolian Hall

One of the best recitalists of the waning season proved to be Anita Loew, who delivered a program of individual quality on Thursday evening, April 8, in Aeolian Hall, with the assistance of Coenraad v. Bos at the piano. There was a finely chosen classic group, Lully's



Anita Loew, Soprano, Who Made Her New York Recital Debut Last Week

"Bois Epais," an "Amide" air, "On s'etonnerait moins" and Carrissimi's "Vittoria" as a first essay. In them the singer was nervous, but by the time she came to her second group, Dvorak's "Gypsy Songs," Op. 55 she commanded herself and portrayed the emotions of this admirable and too little sung cycle in an engaging manner. Light and shade and a real appreciation of the content of these songs made this perhaps the best section of the recital.

Two Russian items, Rimsky's "The Rose Enslaves the Nightingale" and Moussorgsky's "Death the Commander" brought two powerfully contrasted pieces together on the program. Miss Loew

sang the former with grace, the latter with dramatic power and a strong *macabre* accent. Such a song as the Moussorgsky, a music drama in miniature, requires a mature grasp and to it the soprano rose and drove its message home. She had recalls after it. Her final group she devoted to A. Walter Kramer's "Tears" and "The Faltering Dusk" and three Grieg songs, "First Meeting," "The Way of the World" and "A Dream." She was encored at the close.

There is a charming quality in her voice; she uses it with intelligence and she has personality. Technically there are points which she ought to give attention to, which, when she has mastered, will make her singing much more significant. But she proved herself a young artist of great talent, and one whose further appearances will be observed with interest.

### MME. GUILBERT'S PUPILS PROVIDE A REAL SHOCK

#### Consternation Grips Audience in Theater When Pupil Says Something Not Conventional

Pupils of the unapproachable Yvette Guilbert almost shocked an audience into the next world in the course of a mediaeval satirical play which was the chief feature of a matinee given by them at the Thirty-ninth Street Theater on Friday afternoon of last week. Or rather one of them did so, though the lines spoken by the others were often leagues removed from the drawing-room brand of conversation.

The piece in question was a dramatic adaptation of the famous legend of the dispute between the stomach and the various other corporeal members. The tongue, the eyes, the ears, the hands, the nose accuse the digestive apparatus of selfishness. They work for him and without recompense. All went tolerably till the young lady impersonating the nose stepped boldly to the footlights and with a bravery compared with which that of the heroes of Verdun was as nothing told of the only thing the gluttonous tyrant allowed her in a word which caused several strong men to blanch and almost fall unconscious from their chairs; and the ladies present to affect desperately an attitude either of forced unconcern or complete misunderstanding. The word was—well, a word employed more or less frequently in the army and sometimes out of it but never in public and certainly not with ladies in earshot. Assuredly nothing like it was ever heard in an American theater of any kind or condition.

For the rest, Mme. Guilbert's pupils in this and other pieces imitated their great teacher very well in their action pantomime and delivery, though without displaying evidences of individuality and invention. That there is only one Yvette was impressed on the hearers when the great artist sang a single one of her mediaeval legends. However, her pupils are hard-working and intelligent.

H. F. P.

### 3000 Pilgrims Attend Easter Services Atop Mt. Helix, Cal.

SAN DIEGO, CAL., April 10.—More than 3000 pilgrims from all parts of the country journeyed to the top of Mount Helix to take part in the annual sunrise service Easter morning. As the first blaze of the sun rose over the eastern mountains they bared their heads and joined in singing "All Hail the Power of Jesus' Name." Dr. U. E. Crabtree gave the invocation and the address was given by Judge W. H. Thainas of the Los Angeles district court. The musical program included the hymns "In the Cross of Christ I glory"; "Christ the Lord Is Risen To-day," and "How Firm a Foundation." During the service, Wallace A. Moody, tenor, and leader of the War Camp Community Service, sang, "As It Began to Dawn." Roy Fife and T. A. Levangie offered instrumental numbers on the French horn and Italian trumpet. The service was the most successful ever held.

W. F. R.

FITCHBURG, MASS.—The Simonds concerts at the Calvinistic Congregational Church, given each year from January to April, on Sunday afternoons, came to an end on Easter Sunday, when the regular quartet of the church was assisted by M. Diamond, violinist of the Boston Symphony Orchestra. These concerts are given as a memorial to the late Daniel Simonds by his widow, and the assistance given by leading musicians make the programs of unusual local interest.

## MILWAUKEE SALUTES KREISLER ONCE AGAIN

### Violinist's Second Recital in Few Weeks Given—Quait Also Made Welcome

MILWAUKEE, April 10.—Fritz Kreisler is easily the favorite violinist of Milwaukee, as was proven when his second concert here in the course of a few weeks found another audience which packed every available seat and even jammed the stage. Marion Andrews was again the sponsor for Kreisler's appearance.

Enthusiasm, as usual, was rampant during the entire evening. Bach has no terrors for the average concert crowd when such a master as Kreisler interprets him, and the E Major Sonata was invested with joyousness and swinging rhythm. After being recalled eight or ten times without avail for an encore, Kreisler presented Wieniawski's Concerto No. 2, which illustrated the technical skill of the violinist with full force, and also gave him a chance to present an interpretation of the work which was full of fire and imagination. Other numbers given by Kreisler were Pugnani's Prelude and Allegro, Tartini's Variations, his own Slavonic Dance, and after that a host of encores of all the favorites with Kreisler's audiences.

The Lyric Glee Club closed its season with a concert in the Pabst Theater before a very large audience. Robert Quait, New York tenor, was the assisting artist. The club gave an especially good account of itself in the ambitious Lachner's "Hymn to Music." The many moods of this music were brought out admirably by the new director, Albert S. Kramer. The club also sang Marshall's "I Hear You Calling Me" with a freshness and charm. There were several descriptive numbers which were well done, although there was evident need at times for a heavier first tenor section.

Milwaukee has heard few concert tenors for several years, hence Mr. Quait's singing was anticipated with eagerness. He revealed a voice of strength and beauty, usually well controlled, with a diction which was clear and his interpretative side well developed for the most part. As a younger singer who has his stage laurels largely to attain, it must be conceded that Mr. Quait should accomplish much.

Mr. Quait sings in a robust style, which is sometimes tinged with strain, but which, nevertheless, yields fine musical effects. His "Standin' in de Need of Prayer" was a gem of convincing singing. His aria from Bruch's "Arminius," "Oh, Days of Grief and Desolation," was not as thoroughly mastered as some of his ballads. MacFadyen's "De Profundis" was exceptionally well done. Most singers who come to Milwaukee and sing a local composer's songs do it in a slipshod way, but his interpretation was one of peculiar suitability for the song. It may be said with truth that none of the younger tenors who have appeared in Milwaukee in recent years made a finer impression than Mr. Quait. His coming again will be awaited eagerly; in fact, it is more than likely that the Lyric Club will bring him back next year, so many friends did he make at this appearance.

C. O. S.

### Singers' Club Gives Church Concert in Jamaica, N. Y.

JAMAICA, N. Y., April 8.—On Monday evening, April 5, the Singers' Club of New York, G. Warring Stebbins, conductor, appeared at the Parish House of Grace Church, in a concert under the auspices of the Brooklyn Institute of Arts and Sciences. The club was heard to fine effect in works by Gericke, Herbeck, Trunk, Frank Seymour Hastings, Harling, H. T. Burleigh, Protheroe, Bliss, Leoni-Stebbins and Stebbins. Arthur E. James, Jr., tenor, made a "hit" as soloist, singing a group of four songs by Frederick W. Vanderpool, including "Regret," "Values," "Nobody Knew," and "The Want of You," accompanied by the composer at the piano. The audience applauded Mr. James and the composer so much that he had to give an encore, singing Mr. Vanderpool's "Design." The other soloists were Edward V. Coffrain, baritone, in songs by Mark Andrews, Grey and Dunn, while Earle Tuckerman, baritone, and Robert Barlett Howell, tenor, sang the incidental solos admirably in the Protheroe, and Storch compositions. Ralph Grosvenor was the accompanist for the club.

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Council Bluffs Daily Nonpareil.

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### Takes Issue With Merle Alcock On Subject of "Jazz"

To the Editor of MUSICAL AMERICA:

On the last page of your issue of April 3, I was surprised, if not astounded, to see an article defending "jazz," by an artist, and above all, by Merle Alcock. Mrs. Alcock actually goes so far as to hope that some good composer will investigate its origin among the primitive races and with a scholarly composition, showing its remarkable rhythm, accent and rubato. I couldn't help suppressing a smile, for I fear Mrs. Alcock has applied the title "Jazz" to an entirely different kind of music, or my version of "jazz" is entirely wrong.

To the average-minded person "jazz" immediately suggests a loud, boisterous orchestration of a popular melody, and Mrs. Alcock calls this music. Of course, the Zulus, the Talutians, and the Kamchadalas had a tempi which she calls the jazz tempi. But can we call it this? Those ancient people were born with certain instincts of music in them. Their musical expressions resulted in those weird, wild, fantastic dances. They did not have our perfect instruments of today. At that time the art of music was progressing slowly. But, as all people are born with some music in them, this instinct led them to produce this oriental music. The art of music was developing, progressing; and at that time this kind was the best they could put out. As the centuries have gone by, quite naturally, this love and instinct for music grew, resulting in the music of to-day. But we cannot call this jazz. Those people of primitive times could not be expected to have the melody and charm of our music of to-day. At that time they were a war-like and ferocious people. In this way they poured out their soul feeling. To them it was as beautiful as ours is to-day; they expressed their feelings in this kind of music as we express ours in the harmony of to-day. To many an intelligent listener, this primitive music, shrill and coarse as it may be, would not only seem attractive and interesting, but something hauntingly beautiful even in its worst form. At least, it could not be considered a din of discords, such as "jazz" would imply. Our sense of hearing has been greatly

elevated. We have become highly educated in the last few centuries, in fact, so highly educated that we are not able to appreciate our primitive music any longer. The primitive peoples would no more have called this jazz than we would call our most beautiful symphonies jazz. The only real difference in these two types of music to-day is that we have produced what we call melody and harmony from this so-called "jazz." It cannot be called "jazz," for this word means a discordant song or piece of music, and the primitive music was not so. Mrs. Alcock is putting it extremely mild when she says that the jazz we have now, particularly when accompanying a song, contains many measures of rather amusing monotonous recitative, which is supposed to contain the humorous part of the song. It is ridiculous to call such a jumble of discords and noises music. Remember the primitive songs and music contained no humor, but deep pathos for some joy or sorrow.

According to Mrs. Alcock we might call the beginning of opera "jazz." We would be justified in doing this if Mrs. Alcock is right in claiming that the beginnings of the orchestra were such. The opera is a result of the advancement of primitive music. All music before the sixteenth century was of this primitive type of orchestral music; the next step was choral work. It's a wonder Mrs. Alcock hasn't called this "jazz!"

In the story of Doni we are told that the meetings held in the house of Bardi, in Florence, by a group of amateurs, were with the object of trying experiments in emotional musical expression by the use of instruments and voices together. This, too, had its rhythmic swing and its boisterous places. It could not be expected to have melody as yet; why doesn't Mrs. Alcock call this "jazz?" In many ways it resembled the first attempts at orchestration.

The men who met at the house of Bardi were not mature musicians, and so their minds were fired by the imagination of restoring the glories of Greek tragedy, especially on the side of musical declamation. Here again, according to Mrs. Alcock, this might be called "jazz." The first man to lean to this new mode of music, which has resulted in the further advancement of music, was Vincenzo Galilei, the father of Galileo. Galilei, having deeply rooted in him the sentiments of music, warbled the story of Agolino to the accompaniment of the lute. So boisterous was this first rendition, of what has resulted in our opera of to-day, that one might have called it "jazz." But everything that is loud or noisy is not a din of discords. To the so-called expert musicians of that day, this afforded amusement, but Galilei won the respect of those who truly loved music and could see the great possibilities

of such harmony as voice and instrument together afforded. Sir Herbert Parry has characterized the effect of this new mode of music as laying the corner stone of the great music drama which exists to-day. This is not jazz, but music, and "jazz" is not music.

Some one may wonder why I wrote this article. It is because my idea of "jazz" is entirely wrong if Mrs. Alcock is correct in all her sayings. I hope if this letter is published in the "Open Forum," some one will explain to me what "jazz" really is. It is a question on which I have thought a great deal and I should be grateful for any enlightenment.

MARK H. HAIGHT.

Watertown, Conn., April 3, 1920.

### A Printer's Error Corrected

To the Editor of MUSICAL AMERICA:

I was certainly much surprised to see my photograph reproduced in your excellent magazine, together with an account of my life.

However you will pardon me if I make a correction to the effect that I am not the "husband of a secretary of state." But my wife is by marriage connected with the former Secretary of State, John W. Foster.

Your article may give some the impression that I have lately concluded to teach music, which would be an error. I have taught music for more than fifty years. But though I have been engaged in business affairs also, yet for the last ten years I have done nothing else but teach music and compose.

I am the oldest organist in time of service in the vicinity of Cincinnati, and have had the largest organs and gotten the largest salaries paid to any organist in this connection.

I have had the largest organ in any church in Chicago, and have been recognized wherever I have gone by invitations to play on the newest or largest organs.

I could name a number of important organists, pianists and other who have been my pupils.

I am a graduate of a Normal Music School and of a College of Music; I also took a course in the College of Music of Cincinnati under Theodore Thomas and Charles Baetens in orchestration. I drilled and led the Cincinnati Orchestra. I also conducted the Westwood Choral Society, and the Welsh Choral Society, and several others.

I am not a mere dilettante in music, but a hard worker at it, and in its cause.

I have written over 500 compositions. In my younger days, beginning at about sixteen, publishers were glad to have my music to publish. Now they say it is too "classical," whatever that may mean. I do not care. I can make more

money by printing them myself than by having a "publisher," so-called. I know of several publishers who got rich from the poor composer's efforts, but I know of no composer who ever got rich through the efforts of any publisher.

My immediate instructors were Charles Hess, John Zundel, L. M. Gottschalk, Charles Baetens and Theodore Thomas. I also owe much to my comradeship with Henry G. Andres, Prof. Werner Steinbrecher, a pupil of Chopin's, Prof. Jos. Tosso, a violinist of great local repute, Prof. Bartlett, a pupil of Garcia's, Charles Kunkel, and others of lesser note and influence. My intercourse with musicians was very wide.

I have taught more than 1200 pupils, ranging from beginners to finished artists, from children eight years of age to adults of sixty-five, to sing, to play the piano, violin and organ, and to compose.

I enjoy it, and am never too busy. Like an omnibus, I can always crowd in another pupil with justice fully rendered.

I suppose I am not a notable, yet wherever I go I find those who know me. My pupils have made a mark for themselves, some quite prominently.

The fact that I stood at the head of the carriage industry for many years, and was recognized as the leader and the greatest carriage designer in the world, has no bearing on my musical career, except perhaps to narrow it. And yet musicians were not so jealous then as now of my success. They are more cynical now. "What? Shall this carriage maker go over our heads?"

Well, why shouldn't I? Who is better able? D. W. MILLER.

Norwood, O., April 9, 1920.

### A Tribute to Homer Newton Bartlett

To the Editor of MUSICAL AMERICA:

So Homer Bartlett is dead. Dead? He is no more dead than you or I. He was a truly great soul. Modest, learned, sincere, he loved his fellows. A trained, cultured and studious musician, he did not live in a rut. He could hold his own in a conversation on philosophy, politics, theology or any other subject; and his views were always interesting. His was a broad and astute mind. But, best of all, he had a heart. He was genuinely affectionate and loved his friends.

I used to sing tenor where he played the organ, at Madison Avenue and Thirty-first Street, and we were firm friends for many years. Homer was like a child where friends were concerned. He loved the right kind of sociability and enjoyed his cigar and a modest glass of wine. When a young man he composed two concert polkas; and though he wrote many more pretentious things in later years, his name will probably always be known by these polkas. What of it? Nevin wrote the "Rosary," de Koven "O Promise Me" and W. Armour Thayer "My Laddie"; and they all wrote bigger things; but these distinguish them. No, he is not dead. He has merely passed into another existence, beyond the veil. For the last year or more he suffered much physically. Now his sufferings are over. I have no doubt that he is very happy in a broader, cleaner, untrammelled existence. God bless him, and God bless his memory!

ADDISON F. ANDREWS.

New York, April 7, 1920.

### Appreciates Report of Conference

To the Editor of MUSICAL AMERICA:

It gave me pleasure to read your account of the Music Supervisors' Conference in Philadelphia. May I say that the prominence that MUSICAL AMERICA is giving to public school music is a gratification to all who are interested in that work?

WILL EARTHART.

Philadelphia, April 9, 1920.

### COLORADO HEARS MACBETH

Fort Collins Greets Chicago Soprano in Community Concert

FORT COLLINS, COL., April 7.—The concert given last night by the Fort Collins Community Chorus of fifty-five voices, with Florence Macbeth as soloist, was one of the best and most appreciated concerts ever held in this city. Miss Macbeth gave encores freely and this was much appreciated. The audience was enthusiastic.

The chorus, under the direction of Matthew Auld, was a pronounced success in its work, and the sentiment in favor of unstinted support for the chorus is stronger than ever. George Roberts was Miss Macbeth's accompanist, and Eunice Akin accompanied the chorus.

E. A. H.

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## Stokowski Refuses to Let Darkness Halt Concert

Philadelphians Give Program Despite Breakdown of Lighting Plant—André Macquarre, Flautist, Conducts Two of His Own Works—Gatti Presents "Tre Re" to Great Delight of the Quaker City's Progressives

By H. T. CRAVEN

Philadelphia, April 12, 1920

THE concerts given by the Philadelphia Orchestra in the Academy of Music last week were not "mates." The Saturday night program moved smoothly along according to schedule, but at the Friday matinee a breakdown in the electric light service evoked several novelties in a unique situation. Just as the hum of feminine chatter was dying down preparatory to the opening of the concert the light current was cut off in consequence of a refractory dynamo in one of the electric company's plants. A few ineffectual lanterns were pressed into use upon the stage. The auditorium was plunged into mystic darkness. Obviously so intricate a work as the Brahms Second Symphony, which was to have begun the concert, could not be played under these circumstances. Louis Mattson, the resourceful and popular assistant manager of the orchestra, became a shadowy figure in the gloom, assuring the audience that the practical remedies would be applied as swiftly as possible. Mr. Stokowski made an appeal for a special concert to be given for the benefit of Russian sufferers, at the Metropolitan Opera House on Wednesday night of this week. Symphonic activities, however, remained out of the question.

A female voice was heard imploring somebody to play something. Dark figures seemed to be in conference and then Mr. Stokowski announced that Thaddeus Rich, the concert master, would play the "Legende" of Wieniawski, which this admirable violinist did, with a rare beauty of tone and reassuring authority. Hans Kindler, first cellist, continued the impromptu concert with an excellent performance of the prelude and fugue in C by Bach.

By this time a faint glow was visible in the light bulbs, and although considerable eye-strain was involved, a reading of the Brahms Symphony was started. As Mr. Stokowski always conducts this score from memory a twilight performance was possible. Considering all the handicaps, the interpretation was conspicuously fine, lucid, forceful, gracious. The illumination was still far from normal when Richard Krueger, the first bassoonist stepped forward to present his scheduled number, the Weber Concertino for bassoon. He acquitted himself extremely creditably under trying conditions. Whether the bassoon, so difficult to play, so necessary to coloring and tone in an orchestra, is a legitimate solo instrument, is arguable. Mr. Krueger, who is a remarkable master of the instrument, extracted from it some lovely sounds and others which were inevitably toll. The concertino is an old-fashioned idiom. It serves, however, to illustrate the resources of the bassoon in all its frequently contrasting moods, from tender tenderness to basso humor.

Toward the close of the concert the lighting attained full power. André Macquarre, the first flautist, conducted two of his own compositions, and Mr. Stokowski readings of three showy excerpts from "The Damnation of Faust," the "Menuet des Follets," and "Marche hongroise." Once again, the debt which Richard Strauss, whose exile from our programs seems to be permanent, was vividly exemplified.

The Macquarre numbers are sanely and attractively scored and betray a felicitous melodic gift and a keen feeling for poetic values. "Au Clair de Lune," which came first, is exceedingly graceful and charming. It is inspired by a whimsical little verse by Theodore de Banville. Its companion, "Chanson d'Amour," is a rather elaborate musical interpretation of the French couplet:

"Hélas! de sais un chant d'amour,  
Triste et gai, tour a tour."

The coloring is slightly suggestive of one of the entr'actes of "The Jewels of the Madonna." But there is no question that Mr. Macquarre possesses substantial and distinctive merits as a composer.

He has marked and artistic sensibility. His conducting was firm and unaffected. The Saturday night concert was void of sensational interest. The original roster, devoted to Brahms, Weber, Macquarre and Berlioz, was followed. A certain roughness and uncertainty marred the first movement of the symphony under the full flood of electric illumination.

### "Tre Re" Impresses

Mr. Gatti delighted the modernists, who feel that archaic opera has unduly dominated the current season, when he presented "L'Amore dei Tre Re" at the Metropolitan on Tuesday night. The performance resembled some of its predecessors here. Mr. Amato was Manfredo.

Adamo Didur, as the tragic blind king, was the most satisfactory member of the familiar cast. Martinelli sang eloquently as Avaro and Claudia Muzio's Fiora was vocally exquisite.

Mr. Moranzoni reads the lovely score expressively, but sometimes his enthusiasm for its symphonic beauties is hard upon the singers. The scenery, a highly important factor in establishing "atmosphere" for this superb music drama, is beginning to look distressingly shabby. Its design has always been inferior to that which Joseph Urban provides for the Boston Opera Company's production. No signs of wear are, however, discernible in Montemezzi's haunting score or Benelli's poetic and richly dramatic libretto. The work ranks with "Louise and Pelleas" as full justification of the modern sincerity in opera.

We shall see where we have traveled when "Lucia" is given this week!

### ADELE RANKIN PRESENTS HER PUPILS IN RECITAL

New York Vocal Teacher's Students Offer Program With Assisting Artists

Many singers revealing voices of exceptional promise were presented in recital by Adele Luis Rankin, the New York vocal teacher, in Ditson's auditorium on the afternoon of April 10.

Assisted by Loretta O'Connell, pianist, who played brilliantly a Chopin group and Anna Welch, harpist, who scored in Zabel's Prelude from "Lucia," and Hasselmann's "Elegie," the artists' pupils heard included Elsie Baird, lyric soprano; Jane Dohrman, diseuse; Rae Russell, soprano; Thomas A. Joyce, bass-cantante; Elizabeth Haas, contralto, and Helen Knoeffler, mezzo-soprano.

The program featured American compositions giving evident pleasure to the large audience in attendance. Miss Baird sang effectively LaForge's "Come Unto These Yellow Sands," Hageman's "Do Not Go My Love" and Spross' "Robin, Robin Sing Me a Song," disclosing a voice of delightful quality and smoothness. Miss Knoeffler pleased through her delivery of Woodman's "A Birthday" and Huerter's "Daddy." Miss Haas sang admirably Warford's "Pieta," Huerter's "Pirate Dreams" and Lieurance's "Minnetonka." Mr. Joyce, possessor of a rich basso, gave charming interpretations to Warford's "Earth Is Enough" and O'Hara's "Give a Man a Horse." Miss Russell scored marked success in a group of LaForge songs and Miss Dohrman's enjoyable offerings of "Song Miniatures" added characteristic flavor to the entire program. All soloists were warmly applauded and several extras were demanded and given.

On the evening of April 1 excerpts from Rossini's "Stabat Mater" and Gounod's "Gallia" in its entirety was impressively sung by a chorus of thirty-two, all pupils of Miss Rankin at the Christ Lutheran Church, Jersey City. The soloists, also from Miss Rankin's advanced classes, included Rae Russell, dramatic soprano; Elsie Baird, lyric soprano, and Thomas Joyce, basso cantante. They were ably assisted by Robert Green, tenor, and Olivia Mynfanwyn, contralto. M. B. S.

## Edith Jupp Sings With Philharmonic in Ashtabula, N. Y.



Edith Jupp, Soprano.

BUFFALO, N. Y., April 10.—Edith Jupp who began this season professional concert work, has some excellent work to her credit. She sang recently with the New York Philharmonic at Ashtabula with brilliant success. Miss Jupp is a product of American training, her whole musical education has been worked out in her home city, Buffalo, under the guidance of one teacher. Her lovely voice will be heard in many places the coming season. Miss Jupp's professional engagements will continue through April and May.

William Simmons and Beryl Rubinstein in Recital at Scarsdale, N. Y.

SCARSDALE, N. Y., April 9.—At the home of Mrs. George A. Just last evening, a musicale was given by William Simmons, baritone and Beryl Rubinstein, pianist, before a brilliant audience, which applauded the artists heartily after their various offerings. Mr. Simmons opened the evening with classics airs of Secchi and Handel, and continued with the Prologue from "Pagliacci" which he sang with brilliant tone and temperament. His singing of songs in English by Taylor, Kramer, Burleigh and Löhr won him repeated recalls and as encores he added songs by McGill and Briers. Mr. Rubinstein scored in works of Chopin, Schubert-Tausig, Debussy and Liszt and was obliged to give an extra, his own "Uncle Remus." Frances Foster at the piano played Mr. Simmons's accompaniments admirably.

Mundell Club Gives Excellent Concert in Brooklyn with Soloists

The Mundell Club of Brooklyn gave its concert on the evening of April 7, in the Music Hall of the Academy of Music for the first time, the former concerts having been held at the Hotel Bossert. The work of the club showed to great advantage in the new hall, Miss Mundell leading her forces in an admirable program, of which a notable number was Mana-Zucca's "Rachem," which was the vehicle for a lovely solo by Ruth Hoogland of the club. Another interesting number was Gilbert Spross's "A Rose Garden," dedicated to the club, sung for the first time, with the composer at the piano. Although Mary Baker, soprano, and Millo Picco, baritone, were scheduled to appear as soloists, both were unable to be present, and their places were taken by Idelle Patterson, soprano, and Rafaelo Diaz, tenor of the Metropolitan, both of whom were enthusiastically received. A. T. S.

Klibansky Will Teach on Puget Sound During Summer

TACOMA, WASH., April 12.—Vocalists of the Northwest are interested in the announcement that Sergei Klibansky, the eminent voice teacher of New York City, will spend the summer on Puget Sound and conduct classes in advanced vocal study. A. W. R.

FITCHBURG, MASS.—Gounod's "Redemption" was given by the vested choir of Christ (Episcopal) Church on Wednesday evening, March 31, assisted by local soloists. A large audience was present.

## TWO BIG ORCHESTRAS INVADE YOUNGSTOWN

Cleveland Symphony Presents  
Levitzki—Stransky Scores  
Hear Garrison

YOUNGSTOWN, OHIO, April 1.—The past month has been filled with musical events for Youngstown. The Cleveland Symphony gave a delightfully refreshing program under the baton of Nikolai Sokoloff with Mischa Levitzki in the G Minor-Saint-Saëns concerts. Seldom has such piano-playing been heard within our gates. Mr. Levitzki was obliged to respond to an encore. Conductor Sokoloff was recalled again and again.

Mildred Dilling, harpist, reaffirmed the impression of a few years ago by a return engagement before the members of the Monday Musical Club. She is an artist of a very high order and combines with this a most gracious and charming personality. She was assisted by Georgianna Rudge, contralto, one of this city's best singers and Mary Rudge Walsh of Pittsburgh. Mrs. William Woods Gillen served as accompanist in a truly satisfying manner.

Mabel Garrison, soprano, sang to an audience of fair size in the New Moose Auditorium. This concert marked the opening of the new hall which we need so much, and a happy and expectant assembly gathered. The program was sung with delightful artistry. George Siemmon at the piano proved what an art accompanying is.

The New York Philharmonic Orchestra, under Conductor Stransky, proved a great treat to all music lovers. The principal offering, Dvorak's "New World" Symphony, was given an intelligent and artistic reading.

Vanderpool Songs Meet With Success  
On John Hand's Program

On his recent Western tour John Hand, the American tenor, has been featuring a number of American songs in his recitals. Among the songs which have met with the immediate approval of his audiences were Frederick Vanderpool's "The Heart Call" and "Values," which appeared on practically all of Mr. Hand's programs on the Pacific coast.

Tirindelli Song In Revival of "Florodora"

P. A. Tirindelli scored a decided success in his new song, "Love Will Find You," which Eleanor Painter is singing in the second act of the revival of "Florodora" at the Century Theater, New York. Mr. Tirindelli wrote the song at Miss Painter's request, and the enthusiasm which has greeted the singer at every appearance in it has won double compliment for her and for the composer.

Palestrina Choir to Sing Motets

PHILADELPHIA, Apr. 10.—The Palestrina Choir, Nicola A. Montani, conductor, will present a program of motets by Palestrina, Vittoria, Mozart, Melchior Franck and César Franck at the Academy of Music on April 2. The organization, which was started some six years ago, for the study of archaic music, specializes in works of the early ecclesiastical composers.

Jacobsen in Augusta, Ga.

AUGUSTA, GA., April 10.—Sascha Jacobsen, violinist, was received enthusiastically by a rather small audience at the Grand Theater, Friday evening. The weather was decidedly bad and prohibited a larger attendance, but the size of the audience was compensated somewhat to the performer by their continuous and appreciative applause. Jacobsen played with splendid taste the Lalo "Symphony Espagnole" and Beethoven, Chopin, Dvorak, Kreisler, Massenet numbers, closing with Paganini's "Palpiti."

TACOMA, WASH.—Mrs. L. B. Cameron, formerly of the Royal Academy of Music in London, presented a number of her piano pupils in an interesting recital at the Park Avenue Congregational Church on March 25. G. N. Storlie, violinist, assisted on the program.

TACOMA, WASH.—Rose Schwinn, Tacoma concert pianist, returned recently from France, where she was engaged for a year in Y. M. C. A. entertainment work and latterly in National War Council Reconstruction service.





MOUNT VERNON, N. Y.—Pupils of A. R. Abbot, piano instructor, recently gave a recital at the G. A. R. Hall.

NEWARK, N. J.—Elsie Duffield, soprano, gave a recital in Wallace Hall on April 6, winning approval in an excellent program.

MOUNT VERNON, N. Y.—The New York University Glee Club, composed of twenty voices, was heard before a large audience at the Chester Hill M. E. Church April 8.

PORTLAND, ORE.—Students of Mrs. Fred Olson gave an excellent program at the Y. M. C. A. auditorium last week under the auspices of the Y. M. C. A. service department.

AUGUSTA, GA.—The University of Georgia Glee Club presented a popular program on last Monday evening at the Grand Theater and was well received by a capacity audience.

NEW YORK CITY.—The pupils of Doonya Minnie Rutenberg gave a recital recently at her New York studio. Miss Rutenberg is herself a gifted pianist and gave several numbers.

PORTLAND, ORE.—Ida May Cook, concert pianist, has been appointed accompanist at the Sixth Church of Christ, Scientist, to succeed Mrs. Ella Connell Jesse, who recently resigned.

TACOMA, WASH.—A concert was given on Easter Sunday at the Stadium Auditorium in the interests of the Armenian Relief Fund, by the Thirty-fifth Artillery band of Camp Lewis.

ASHEVILLE, N. C.—Paula Postel of the faculty of the Normal School, gave a pleasing recital at the school recently. Miss Postel was assisted in her pleasing program by Miss Dinkins, soprano; Mrs. Wolklagel, violinist, and Mr. Stringfield, flautist.

ROME, GA.—One of the finest choral concerts ever given at Shorter College was that given recently by the MacDowell Choral Society, conducted by Clayton C. Quast, with the assistance of H. C. Taylor, organist, and Kenneth Wood, violinist.

SPRINGFIELD, VT.—Sunday afternoon musicals by the Community Club are providing popular. Mrs. Ralph C. Wentworth, contralto; Mark LaFontaine, pianist; Paul Simanton, flute; Jean Tytus, tenor, and Mrs. Tytus, contralto, were the soloists.

BRATTLEBORO, VT.—The concert of the Dartmouth College Musical Clubs at the auditorium April 7, was given before a large audience. The Campus quartet was much applauded. Saxophone solos were given by G. D. Plumb, and violin numbers by E. H. Rubin.

PORTLAND, ORE.—Mrs. Laura Jones Rawlinson, normal teacher of the Dunning system of improved music study for beginners, recently gave certificates of graduation to Mrs. Grayce L. Weber, Anna Mildred Boot, Mrs. Frank A. Rice and Mrs. Lillian Roberts de Lory.

FITCHBURG, MASS.—George W. Wellington, a brilliant young Fitchburg pianist, secretary of the Hultman School of Music in Worcester, is the composer of two songs which are to be given their first hearing at a song recital in Steinert Hall, Boston, early next month.

HUNTINGDON, PA.—At the First Presbyterian Church last Sunday evening the choir under the direction of Tom Gipple, sang Bullard's cantata, "The Resurrection," with string quartet and organ accompaniment. The choir was assisted by Sigurd B. Nelson, basso of New York City.

BURLINGTON, VT.—Enlisting the services of some of the city's well known vocalists and instrumentalists, together with a large chorus, the Knights of Columbus gave two performances of their minstrel show April 9 and 10.

EUREKA, CAL.—The "Crucifixion," by Stainer, was presented on Good Friday evening at Christ's Episcopal Church by a select chorus of thirty voices and appropriate soloists under the direction of Llewellyn B. Cain, with Mrs. G. A. Dungan assistant directors. Mrs. Alice Lee Allee presided at the organ.

NEW ALBANY, IND.—Moore's cantata, "The Darkest Hour," was sung at St. Paul's Episcopal Church on the evening of Good Friday, under the direction of Victorine Leist, with Corinne Talley at the organ. The soloists were Mrs. Clarence Schindler, Messrs. William Janes, Frederick Sabins and Percy Mallet.

ZANESVILLE, O.—An innovation in the life of the Thursday Matinee Music Club was the recital April 1 given entirely by members of the Students Auxiliary when eighteen of the best students of nine leading teachers presented an admirable program. Ora Delpha Lane, chairman of the program committee, had the program in charge.

UTICA, N. Y.—The vested choir of Tabernacle Baptist Church presented J. H. Rogers's "The New Life" Easter Sunday night under the direction of Homer P. Whitford, organist and choirmaster. An orchestra of twenty pieces furnished the accompaniments. The soloists were Esther Adams, soprano; Mrs. John Barnard, contralto; Harry Gosling, tenor, and Robert Cist, baritone.

AUGUSTA, GA.—The regular meeting of the Augusta Choral Society was held in S. T. Battle's studio in the Harrison Building last Tuesday evening, at which time the society started work on two numbers for production in the near future, A. Emmett Adams's "Bells of St. Mary's" and the dedicatory anthem "In the Name of Our God We Will Set Up Our Banners," by Healey Willan.

ZANESVILLE, O.—At a business meeting of the Thursday Matinee Music Club on March 25 Ora Delpha Lane was elected president; Mrs. Walter Squires, vice-president; Margaret Van Voorhis, recording secretary; Mrs. Theo. Axline, corresponding secretary; Margaret Findeiss, treasurer, and Margaret Dennis, librarian. Plans were laid for a concert course to open at Weller Theater on Oct. 13.

JACKSONVILLE, FLA.—A capacity audience filled Duval Theater last March 24, when Greta Challen Berg, soprano, gave a highly successful song recital. Mrs. Berg, accompanied by William Meyer, gave a well balanced program of French and English songs, several of these heard here for the first time. Henry Cornely, violin. John Sabraccia, cello, and Howard Manucy, pianist, were the assisting artists.

COLUMBUS, OHIO.—Geraldine Taylor presented eight pupils in recital March 27. This was the first of a series of monthly recitals. Mrs. Sarah Mowry's School of Music presented a class in recital the 27th. Mrs. Mowry specializes with the young students. Frank Murphy presented several advanced students in a recital in his studio March 28. Elden Howells, Misses Paynter and Smith were the performers.

CINCINNATI.—Marcian Thalberg, pianist and teacher, and Jean ten Have, violinist and teacher, both of the Cincinnati Conservatory of Music, will spend the summer in Europe, sailing early in June. Both teachers will resume their work at the Conservatory in September. Mr. ten Have has also been giving one day each week to Columbus, Ohio, this being the second season for the large number of students who desire his artistic services there.

WICHITA, KAN.—The recital given by Electa Gifford at the Crawford, April 8, was well attended and proved an enjoyable affair. Both vocalist and the accompanist, Anna Millar, seemed at their best. The concert was the last of the season's series under the auspices of the Knights of Columbus, managed by Edna Armitage. On Wednesday evening the concert party were informally entertained at the home of Mr. and Mrs. Charles H. Hatton.

DUBUQUE, IA.—St. Luke's Choir gave two cantatas, recently, one on Good Friday, Dubois's "Seven Last Words of Christ," and on April 8, "The Prodigal Son," by Sullivan, with local singers assisting, Martha Zehetner, organist, and Dr. Atchison, conducting. Singers from several other choirs took part in the choruses. Edward Atchison sang the tenor part; Ella Minert, alto; Mrs. Brehm Osmundsen, soprano; Paul Bucholz and Louis Schwartz, bass.

MERIDIAN, MISS.—At recent student recitals of the Meridian School of Music, of which Mrs. E. H. Hart is director, the programs have been given by Miriam Dean, Ella Zachry, Ruth Kimbrell, Bessie Mae Thompson, Louise Hale, Inez Hancock, Dorothy Rush, Marguerite Rodgers, Matala Davis, Annie Flora Barrow, Christine Sidebottom, Constance Wilbourne, Frances Sidebottom, Janet Crandall, Eugene Seale and Annie Grace Boyd.

BURLINGTON, VT.—A pleasing recital was given at the U. C. T. rooms April 6 by Mrs. Alexander T. Arkley's junior piano class, assisted by Mrs. D. M. Johnson, reader. Those who appeared included Elinor Stevens, Aileen McNall, Hilda Pianfetti, Bill Weddell, Gladys Gomo, James Madden, Maurice Holland, Donald Parker, Converse Barnes, Donald Beckwith, Helen Martin, Theodora Wakefield, Donald Gaines, Elizabeth Gaines and Laurence White.

COLUMBUS, OHIO.—Mrs. Edward Harrington, soprano, sang Easter music in Lancaster on April 3. Mrs. Stewart Beebe Norris, formerly member of the executive board of the Women's Music Club, and manager of the Settlements, has returned from a stay of three months in Pinehurst, N. C. Clara Bancroft, head of the violin department at Western College, is spending her spring vacation with her sister, Mrs. Nan Aiken, in the McLean Apartments.

FITCHBURG, MASS.—Among the recent publications of the C. W. Thompson Company of Boston is a response, "Come Unto Me" by the late Edward S. Cogswell of Fitchburg. Mr. Cogswell was a young organist of pronounced ability and brilliant future who entered the

service in 1918, was stricken with pneumonia and died at Camp Devens two weeks after his induction. The composition shows unusual talent. It has been sung in the various churches of the city, and is deserving of consideration.

DUBUQUE, IA.—Advanced pupils of the Otto School of Singing, appeared in operatic schemes April 30, at Recital Hall. The following sang the leading parts, Marie Parnell, soprano; Herbert Montgomery, tenor; Luetta Zapf, mezzo-contralto; Allan Schirmer. A chorus of pupils assisted. Advanced pupils of Mrs. Ruegnitz recently appeared in recital. Carrie Conrad and Marie Hemmer, Mrs. Ida Ruegnitz assisting at the second piano, Marie Parnell, soprano, gave a group of songs. Clarence Zollicoffer, post graduate of the Academy of Music, gave a post-graduate recital, March 22.

PORTLAND, ORE.—Piano students of Irene Reynolds were successfully presented in a piano recital at the home of Mrs. William Cavanagh, March 20. Those taking part were: Jane Haas, Alling Gose, Virginia Prudhomme, Irene Franks, Walter Hansen, Virginia Gallagher, George Kirkpatrick, Erna Cavanagh, Edith Fenwick, Cora Allen, Doris Wells, Patricia O'Gorman and Nancy Luckel. The life of Mozart was discussed by Florence Cavanagh and a violin solo was performed by Alden Hansen.

YORK, NEB.—The choir of the Presbyterian Church gave the cantata "From Death to Life," by J. C. Bartlett, at the vesper service on Easter Sunday, under the direction of Mrs. Robert McConaughy, organist and choir director. The solo parts were taken by Mrs. H. W. Price, soprano; Mrs. J. M. Bell, contralto; E. H. Bemis, tenor; W. W. Guidinger, tenor, and Charles H. Amadon, baritone. This is the sixth in a series of monthly musical services, including three by the church choir, one each by the Ladies' Trio Club and the Young People's Choir, and an organ and voice recital by Mrs. McConaughy and Mr. Amadon, who is dean of music in York College.

NEW BRITAIN, CONN.—The annual meeting of the Connecticut Music Teachers' Association was held April 10, when the following officers were elected:

President, Nanette N. Fitch, Rockville; vice-president, James D. Price, Warehouse Point; secretary, Mabel Wainwright, Hartford; treasurer, Elsie Dresser, Hartford; counselor, Professor Waldo S. Pratt, Hartford; press committee, T. Francis Crowley, Hartford; executive committee, Lillian Bissell, Hartford; Edith B. Shinnors, Meriden; Kate Lewis, New Haven; Mary Peck, Bridgeport; Ralph Baldwin, Hartford; hospitality committee, Rosa Barrows, Hartford; Gertrude Baker, Hartford; Alberta Eaton, Stafford Springs.

## PROMINENT ARTISTS IN NATION'S CAPITAL

Mmes. Craft, Galli-Curci and  
Case, Messrs. Amato and  
Levitcki Appear

WASHINGTON, D. C., April 10.—T. Arthur Smith made a fitting close to his Ten Star Concert Series in presenting Marcella Craft, soprano, who offered a program replete with tonal beauty. The delightful interpretations of the singer appealed wonderfully to her audience. Emil Polak made a rare accompanist for the artist and shared honors in Miss Craft's singing of his own composition, "The Eagle." Mr. Smith announces a continuation of this series next season with a return of some of the popular favorites of this season and some new artists not heard in the Capital, including Bergit Engill, the Danish lyric soprano.

Under the management of Mrs. Wilson Greene, Galli-Curci made a return engagement to Washington before a capacity audience. Her wonderfully flexible voice thrilled her listeners throughout the entire program.

As an Easter offering M. L. Kline presented Anna Case, soprano, and Pasquale Amato, baritone, in a joint concert in which the artists were heard in ballads and operatic selections, making a fitting close with the duet from "Don Juan." Miss Case, who is a favorite in Washington, sang with a charm and clarity of tone that called forth spontaneous

applause. The rich baritone voice of Amato thrilled his audience.

For the benefit of the Palestine Restoration Fund, Mischa Levitzki, pianist, and Emma Roberts, contralto, were heard recently in a joint recital before a large audience.

The People's National Opera Society of Washington made another bow to large audiences for three nights in "The Mikado," at the Central High School Auditorium. They were in every way creditable performances; beautiful scenery, good acting, a well drilled chorus and principals who handled their respective roles understandingly. The principals of the cast were as follows: The Mikado, Charles Moors; Nanki-Pook, M. H. Stevens; Ko-Ko, John T. Elliott; Posh-Bah, T. Brooke Amiss, Jr.; Pish-Tush, Frederick Miller; Yum-Yum, Estelle Murray; Pitti-Sing, Florence Winter; Peep-Bo, Genevieve F. Bond, and Katisha, Elaine Sebring Ford. An orchestra of thirty-three, under the direction of Rollin Bond, gave a good background to the singing, playing with spirit. Others who figured in the success of the performances are Odell Whipple as manager, and John T. Elliott as stage manager. It is to Rollin Bond that Washington is indebted for the People's National Opera Society. As its founder and director, his energy and enthusiasm are largely responsible for the high standard of these performances. The organization is a department of the Community and Civic Center Department of the Public Schools. The organization is developing light opera and in so doing finds appeal among the people of the Capital City. It is entirely a product of Washington. Other operas in preparation are "Patience" and "Ruddigore." W. H.



## Greek Evans Wins Successes with Createore Forces



Greek Evans, American Baritone

Reports come of the notable success of the American baritone, Greek Evans, who is now on tour with the Createore Opera Company. Mr. Evans has scored this season with this company in *Tonio* in "Pagliacci," as *Iago* in "Otello," as the *Count di Luna* in "Trovatore" and as *Amonasro* in "Aida." In practically every city where the company has played Mr. Evans' performances have come in for high praise from the critics, who have singled him out as an example of what an American singer without European training can achieve on the operatic stage.

Mr. Evans has been chosen by Fleck Brothers, the New York managers, as baritone for their "All-American Quartet," which will tour the country during the coming season in a series of varied program, presenting both concert and operatic numbers in concert form.

## DISTINGUISHED SOLOISTS WITH EUPHONY SOCIETY

Christine Langenhan and William Robyn Score in Sixth Concert at Waldorf-Astoria

The sixth musicale of the New York Euphony Society, Mrs. James J. Gormley, president, was given at the Waldorf-Astoria on the afternoon of April 10. The soloists were Christine Langenhan, soprano, and William Robyn, tenor.

Mr. Robyn opened the program with "O Paradiso" from Meyerbeer's "L'Africaine," and was heard later in a group of songs by American composers and in the duet from the Garden Scene of Gounod's "Faust" with Miss Langenhan. He disclosed a well-trained voice of excellent quality and sang with obvious musicianship, winning much applause from the audience.

Miss Langenhan, upon whom the onus of the concert fell, offered two groups of songs and the "Suicidio" from "La Gioconda." Her first group was in French, Czech and Slovak, the first being represented by Fourdrain, Weckerlin and Massenet. Of these, the Minuet of Pèrè Martini was delightfully given. The Czech number was the Lullaby from Smetana's "Hubicka," and the Slovak, one of Dvorak's Gipsy Songs.

In the final group, Miss Langenhan scored with songs by A. Walter Kramer, Carl Hahn, Hyde, Margaret Ruthven Lang and Frank Grey. Of this group, Mr. Kramer's "The Faltering Dusk," and Hahn setting of Joyce Kilmer's "Trees," were the best. The singer's work through the entire program was of a high order and merited the appreciation of her hearers. D. N. S.

## KANSANS TO HOLD FESTIVAL

Noted Soloists Will Participate In Hays Week of Music

HAYS, KAN., April 1.—Hays for the second year is offering to western Kansas a great music festival week, beginning May 2 and closing May 9. Preliminary announcements are being mailed to over 10,000 homes in western Kansas this week.

The opening Sunday afternoon there will be two famous artists. Mme. Julia Claussen, mezzo-soprano, of the Metropolitan Opera Company, in joint recital with Paul Althouse, tenor, also of the Metropolitan. Max Rosen, the young violinist, will appear the second Sunday afternoon.

Henry Edward Malloy, head of the department of music of the Fort Hays, Kan., Normal School, will conduct a chorus of 600 voices in giving Haydn's "The Creation," and Handel's "The Messiah." The fact that in the second year of its organization the chorus is able to present two such great oratorios shows better than anything else the support Mr. Malloy is receiving for the furthering of his plans to make Hays a great musical center. Each year the Musical Festival plans to present a new oratorio the first Sunday evening, always keeping Handel's "The Messiah" for the final climax of the week of music.

For the "Creation," Sunday evening, May 2, the assisting trio will be composed of Grace Kerns, soprano; Frederick Gunster, tenor; and Edgar Schofield, bass. For "The Messiah," which will be sung the second Sunday evening, May 9, there will be a quartet composed of Grace Kerns, soprano; Alma Beck, contralto; Frederick Gunster, tenor; and Edgar Schofield, bass.

During the week a program will be given each afternoon and night with individual recitals by members of the quartet, by members of the school's music faculty, and by advanced music students. Saturday evening, May 8, there will be a special all-artist concert.

Last year the Music Festival Week adopted the slogan, "Singing Western Kansas Into Tune," and the enriched program for this year proves that western Kansas is in tune. F. B. L.

## AMERICAN FESTIVAL IN WANAMAKER AUDITORIUM

Noted Artist Offers Songs by Native Composers In Department Store Concert

Wednesday afternoon, April 7 was devoted in the "All-American Festival" at the Wanamaker Auditorium, New York, to the presentation of songs from the catalog of the firm of M. Witmark and Sons. Alexander Russell opened the program with organ numbers by Archer Gibson and MacDowell and closed with two pieces by A. Walter Kramer and MacDowell.

The song program was begun by Margaret Weaver, contralto, who sang Clay Smith's "Sorter Miss You," Frank H. Grey's "Mammy Dear," W. Keith Elliott's "Spring's a Lovable Ladye" and Vanderpool's "Ma Little Sunflower," and was so well liked that she added Caro Roma's "Bamboo Baby," accompany herself at the piano. George Reimherr, tenor, sang five Vanderpool songs accompanied by the composer, among them "Nobody Knew" and "Values" and added "Loved and Roses" as an encore. Edna Beatrice Bloom, soprano, appeared in excellent advantage in four Geoffrey O'Hara songs, including "I Would Weave a Song for You," dedicated to her by the composer. She had a fine reception. Mr. O'Hara played the accompaniments for her. Miss Weaver also had fine applause for her group of songs by Arthur A. Penn, in which she sang "Smilin' Through" and "The Magic of Your Eyes" with great charm. A real hit was scored by Walter Greene who displayed his beautiful baritone voice in Victor Herbert's "Molly," two spirituals Guion's "Some o' These Days" and Gantvoort's "Golden Crown," closing with Briers' Nancy's Answer." This was the end of the program, but the audience being unwilling to go Mr. Greene reappeared, bringing with him Mr. Vanderpool, and sang this composer's "Ye moanin' Mountains." The songs not accompanied by Messrs. Vanderpool and O'Hara were played by William Caesar.

## Louis Edgar Johns to Give Concert of His Own Compositions

Louis Edgar Johns is to be heard at a program of his own compositions at the Princess Theater, New York, on the afternoon of April 22. Assisting him will appear Mary Schiller, soprano, Elsie Lyon, contralto, Sydney Biden, baritone, and Sascha Fidelman, violinist. Mr. Johns, who is a pianist as well as a composer, will play his elegy "At the Hero's Grave" and his Variations in F, as well as shorter pieces, while the singers will present groups of his songs. Mr. Fidelman will play his Romance and Tarantella for violin.

## Klibansky Artist-Pupils in Recital at Wanamaker All-American Festival

In the "All-American Festival," given at the Wanamaker Auditorium, New York, last week, a recital on Tuesday afternoon, April 6, of songs by native composers was presented by Sergei Kli-

## QUARTER-TONES IN MODERN MUSIC

To the Editor of MUSICAL AMERICA:

Concerning "Quarter-Tones" (see interview with Joseph Lhevinne in MUSICAL AMERICA of April 3, it would be interesting to find out how many writers have used them in hope that some day they might be played.

Let me start the collection by saying that in the Communion Scene of my spiritual music drama, "The Passion," I have written them for the strings, using notation such as C, C plus C Sharp; F,

F plus F sharp. Or, downwards, G, G Minus, G Flat; C, C minus C Flat, etc. Also, a passage in my "Temptation" utilizes the string sections power to produce smaller intervals than used in our system.

A good many years ago—before this passage was written, I wrote two short studies for the scientific organ which Dr. Max Myer had in his psychological laboratory in the University of Missouri using the so-called quarter-tone.

CARL WHITMER.

bansky, in which artists from his studio took part. These included Ruth Percy and Cora Cooke, contraltos; Sudwarth Frasier, tenor, and Joseph Philips, baritone. Miss Percy displayed her fine voice in Vanderpool's "Ma Little Sunflower," "I Did Not Know," and Penn's "Sunrise and You," while Mr. Philips opened his group with Vanderpool's "Every Little Nail." Songs by Mary Helen Brown, O'Hara, Hammond, Ross, Seneca Pierce, Salter Guion, Cadman, Speaks and Hawley were also given, and organ works of Borowski, Macfarlane, James H. Rogers and Kroeger, while the Chickering-Ampico played a MacDowell Concert Etude and Mana-Zucca's own performance of her Valse Brillante.

## Kathryn Platt Gunn Plays At Many Church Services

Kathryn Platt Gunn, violinist, was heard as soloist with the Amphion Choral Club of Flatbush on Apr. 4. She assisted at the Lenox Road Baptist Church on Apr. 7. Miss Gunn appeared as soloist at the concert given by the Swedish Pilgrim Church on March 13, giving numbers by Clarence White, Paderewski, Sarasate, Svendsen, Al-

beniz-Elman. On March 17 she gave a short recital preceding a lecture by Dr. Cadman at Tompkins Avenue Congregational Church in Brooklyn; on March 18, she played at the Y. M. C. A. Auditorium, Newark, N. J., for the Kearny Circle, G. A. R.; on March 28, assisted at Plymouth Congregational Church of Utica, N. Y., at both services, and on Easter morning at the Church of the Messiah, Brooklyn, and in the evening at Tompkins Avenue Congregational Church of Brooklyn, assisted by Lucia Eastman, harpist, and Edward K. Macrum, organist. A. T. S.

## Singing Society Opposes Exclusion of Foreign Publications

WASHINGTON, D. C., April 14.—Representative Mooney, Ohio, has presented in the House of Representatives a petition signed by the entire membership of the Moniuszko Singing Society of Cleveland, protesting against the passage of the King bill, the purpose of which is to exclude certain foreign publications from second-class mailing privileges, except under specified conditions. The petition was referred to the House Committee on Post Offices and Post Roads.

A. T. M.

## Charles T. Griffes, American Composer, Dies of Pneumonia



The Late Charles T. Griffes

One of the most talented and promising of the younger American composers, Charles Tomlinson Griffes, died on Thursday, April 9, in the New York Hospital, of double pneumonia. Only 36 years of age, Mr. Griffes had already achieved an enviable position among the composers of his generation.

Mr. Griffes was born in Elmira, N. Y., in 1884, and received his first musical instruction from Mary S. Broughton of that city. On graduating from the Elmira Academy, he studied music in Berlin for four years, his masters in composition being Phillip Rüfer and Engelbert Humperdinck. He taught music in Berlin and also in 1907, after his return to the United States, in the Hackley School at Tarrytown, as well as privately.

Last December, the Boston Symphony played his symphonic poem, "The Pleasure Dome of Kubla Khan," which attracted much attention to the composer. For some time, his piano pieces, notably "The White Peacock," had found place on many pianists' programs, and his songs had been sung by Marcia van Dresser and

Eva Gauthier. George Barrere played the solo part in his "Poem" for flute and orchestra, with the Damrosch orchestra, this season. His works were also played in Philadelphia and Boston. In Chicago a few weeks ago, Rudolph Reuter, the pianist, was the first to play a sonata, one of Mr. Griffes's last works. The Flonzaley Quartet last year gave a Movement of his for String Quartet.

Quiet, unassuming, lovable in his manner and disposition, Mr. Griffes's untimely passing will be mourned by many friends and his removal from the ranks of the American composers will leave a gap not soon to be filled. A telegram sent to MUSICAL AMERICA by Walter Henry Rothwell, conductor of the Los Angeles Symphony Orchestra, voices the feelings of many American music-lovers:

"Just learned with great sorrow that my friend, Charles Griffes died. In him, to my thinking, America has lost one of its finest creative musicians."

## FUNERAL OF MAX KRAMER

Many Friends Pay Last Tribute to the Well-Known Musician

Services for the late Max Kramer were held on Tuesday morning, April 6, in the chapel of "The Funeral Church," New York. The chapel was filled with friends. The services began with the playing of the famous Aria of Bach by Leo Schulz, solo 'cellist of the New York Philharmonic Orchestra, accompanied by Edward Rechlin at the organ. Mr. Schulz also played Saint-Saëns's "The Swan," as a tribute to the memory of his friend, Mr. Kramer; and Robert Leonhardt, baritone, formerly of the Metropolitan Opera Company, sang Mendelssohn's "Es ist bestimmt in Gottesrat." The singer was also a warm friend, as were the two speakers, Dr. William Hirsch and Leopold Kassander, members of the "Schlaraffia," of which society Mr. Kramer was for twenty-five years a prominent member. He would have celebrated his twenty-fifth anniversary in the "Schlaraffia" on Friday, April 16.

Large floral pieces were sent by four chapters of the "Schlaraffia," New York, Brooklyn, Jersey City and Paterson, the New York Liederkrantz, the staffs of MUSICAL AMERICA and Music Trades and many others. After the services the body was taken by the family to the crematory at New York, N. J. The honorary pallbearers were Felix Arnold, Dr. Sigismund Breitenfeld, Dr. William Hirsch, Robert G. Jahnke, Leopold Kassander, Dr. Ludwig Oulmann, Dr. Ulrich Schoedler and Charles Woess.



## CORTOT IS SOLOIST WITH CHICAGOANS

French Pianist Appears With  
Stock Forces, Offering  
Compatriots' Works

CHICAGO, April 10.—Alfred Cortot, the remarkably gifted French pianist, was the soloist with the Chicago Symphony at its regular concert last Friday afternoon, and made a sensational success with his virile, forthright and brilliant performances of the C Minor Concerto by Saint-Saëns and the "Variations Symphoniques" by César Franck.

Both of these symphonic compositions are essentially French in thought and theme, and not only did Cortot play them with a mechanical command which was complete, but he added to the bravura rendition a refinement and elegance which is characteristic of French art. The audience and the entire orchestra recognized the great gifts of the soloist, and gave him a rousing demonstration.

Cortot was evidently impressed with the perfect accompaniment which the orchestra gave him, for he tried to bring Frederick Stock forward to share the applause with him.

The orchestra was in unusually good form at this concert, and played the E Minor Symphony by Brahms with a plasticity, a clarity and a musical sweep which brought forth cheers and bravos from the audience.

Mr. Stock read the first movement more in a poetic and introspective vein than before, but gave to the Passacaglia, which forms the last section, an overwhelming tone mass and power.

Dukas's Dance Poem, "Le Peri," which was the other number on the program, proved a modern setting of a fanciful story, with some similarity to Rimsky-Korsakoff's "Coq d'Or" in orchestral treatment. The orchestra, under Mr. Stock, gave the work adequate rendition.

M. R.

### Latest Paderewski Story Avers He Will Return to Polish Politics

GENEVA, April 11.—Ignace Jan Paderewski, former Premier of Poland, will resume his duties as a member of the Polish Diet at the special request of the Poles. Paderewski to-day made this statement to The Associated Press. The date of his return to Poland has not been definitely settled, but it probably will be at the beginning of May. He intended to retire from public life and devote himself exclusively to music, but changed his mind recently.

### Tetrazzini Postpones Concerts

Mme. Luisa Tetrazzini has postponed, but not cancelled, her future concert engagements in this country and in Lon-

## Wm. J. Henderson Says "Blue Tomato Symbolizes Neo-Progressive Art"

IT was to be regretted that only forty-two women and nine men heard William J. Henderson's brilliant paper on "Music and Liberty" at the Chemists' Club, New York, on April 8. For many of the epigrams that were scattered through its pages, while thoroughly relished by the small group of hearers, were worthy of a larger audience, which would no doubt have found them as enjoyable. Whether they would have reveled in hearing the general public described as "that shapeless mass of amusement-seekers to whom music means opera and nothing else" would depend perhaps on their point of view or on their sense of humor.

Early in his address Mr. Henderson announced firmly that the progressivists,

"painters of green-eyed parrots, composers without music" have to his mind no message to the coming centuries. That they "make moving-pictures of their intellectual disturbances" was the least of his arraignments of the German group. In vain he had sought for any evidence of noble thinking in Richard Strauss; for ideals, he felt, there has been substituted "systematized idealism." It sounded appalling. Schönberg had begun fairly, admitted Mr. Henderson, but had later been "Prussianized."

Leaving the Teutonic group to their fate, the speaker paid his respects to the leaders of Russian and Anglo-Saxon futurism in music as represented by Scriabin, Prokofieff, Cyril Scott and Leo Ornstein. For Debussy, on whom they have improved beyond that pioneer's wildest

hope, Mr. Henderson had evidently nothing but admiration; his great regret was that in the "Afternoon of a Faun" a certain male dancer's achievements and in "Pelleas et Mélisande" a "bewitching personality" had obscured the composer's really great achievements, so that the "Afternoon" stood to the general public for the posturings of Nijinsky, while to them also "Pelleas" means Mary Garden and the whole tone scale. Debussy's art really, on the contrary, reared itself in captivating beauty on the ancient foundation of Bach and other classicists; yet "the advanced Russians," the speaker observed with a dazzling change of metaphor, "have found it their most fruitful field." Not Stravinsky; his furthest essays never transcend his sense of musical limits; he shows himself, according to Mr. Henderson, even more loyal than Debussy to the old ways.

### Leaders of Ultra-Progressive Cult

But Scriabine, Prokofieff, "our own Leo Ornstein," are in the very van of musical progress; Prokofieff, "this blond young giant who regards the piano as an instrument of percussion;" Scriabine, with whom the "art of music has become the handmaid of metaphysics;" Ornstein, whose attitude toward music rather than

what he does with it, appears to have gotten on the critic's nerves.

They have made a cult of their own inmost sensations, he thinks, and of their neo-progressive art, "the Blue Tomato is the symbol." It would appear that a French painter, regarding in deep perplexity a tomato, developed in cobalt blue, that formed the piece de resistance of a Matisse *genre* picture, came to his own aid with the theory that the picture was not yet finished. "Not at all," Matisse, appealed to, responded. "The picture is done." "But why is the tomato blue, *cher maitre*?" demanded the puzzled colleague, "for tomatoes, you know, are red." "Mais, when the tomato grows to be ripe," returned Matisse, calmly, "it is red; when you cook it, it is red; when you eat it, it is red; but when you paint it, it is blue. *Voilà tout*."

Finally, Mr. Henderson advanced the theory (with which, however, probably his hearers did not agree; history certainly does not) that the great works of art were not produced in time of war. Michelangelo, Da Vinci, Beethoven, according to the speaker, lived high up in the rarefied air of peace from which they looked calmly down on the world, creating their masterpieces without the noise of war's alarms.

C. P.

## Opera Stars Revel in Revivifying Breezes



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Musical Personages at Atlantic City for Easter. Left to Right—Titta Ruffo, Anna Fitzu, Howard Shelley, Mrs. Frederick Snyder and Giovanni Martinelli

TO blow away the megrims consequent upon many weeks of grand opera, our prominent opera singers sought the seaside for Eastertide. Atlantic City, N. J., was fortunate in securing some of the operatic favorites, among whom were Anna Fitzu, Titta Ruffo, of the Chicago Opera Association, and Giovanni Martinelli of the Metropolitan. They basked in whatever of sunshine was obtainable and returned strengthened and purified for the remainder of the season.

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